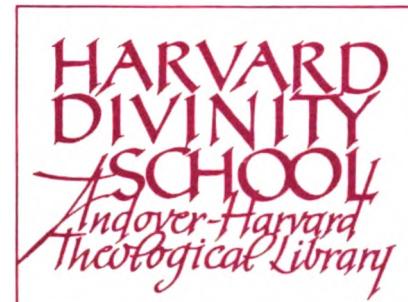


mag-nam prop - - - ter magnam Gloriam Glo-ri - - - am tu - - - am **SOLO.** Dom-i - ne

The chapel choir book

George W. Lloyd

Digitized by Google



THE
CHAPEL CHOIR BOOK.
A COLLECTION OF CATHOLIC MUSIC,
CONSISTING OF
MASSES, ANTHEMS, CHANTS, AND HYMNS,
TO WHICH IS PREFIXED
A SHORT TREATISE ON THE ART OF SINGING.
DESIGNED FOR
PUBLIC WORSHIP, AND SUNDAY AND SINGING SCHOOLS.

EDITED BY
GEO. W. LLOYD.

BOSTON:
PUBLISHED BY PATRICK DONAHOE,

INDEX.

| | Page | | Page |
|--|----------|--|----------|
| Asperges Me, | 17, 18 | Now with the rising, golden dawn, | 120 |
| Alma Redemptoris, | 87 | O Filii et Filiae, | 108 |
| Ave Regina, | 91 | O Salutaris Hostia, | 111 |
| Adeste Fideles, — Christmas Hymn, | 99 | O Power divine! O Charity, | 115 |
| Alleluia, — Hymn for Easter, | 108 | O thou the Father's Image blest, | 115 |
| Ave Maria Stella, | 111 | O blest Creator of the light, | 117 |
| All ye who seek in hope and love, | 122 | O thou true Life of all that live, | 119 |
| Bright Mother of our Maker, hail, | 125 | Our limbs with tranquil sleep refreshed, | 118 |
| Come, Holy Ghost, and through each heart, | 121 | O thou pure Light of souls that love, | 126 |
| Come, O Creator, Spirit blest, | 121 | Parce Domine, — Anthem for Lent, | 103 |
| Come, all Devout, Harmonious Tongues, | 131 | Responses at High Mass, | 24 |
| De Profundis, | 101 | Regina Cœli, | 93 |
| Depart awhile, each thought of care, — Hymn for Christmas, | 123 | Salve Regina, | 95 |
| Elementary Principles of Music, | 3 | Stabat Mater, | 104, 105 |
| Explanation of Musical Terms, | 9 | Saving Host, we fall before Thee, | 128 |
| Gaudie Virgo, | 132 | See the Paraclete descending, | 129 |
| Hosanna, — Anthem for Palm Sunday, | 105 | Tantum Ergo, | 98 |
| Hail, O Queen of Heaven enthroned, | 120, 127 | Thou loving Maker of mankind, | 116 |
| Jerusalem, my happy Home, | 114 | The pall of night o'ershades the earth, | 117 |
| Litany of the Blessed Virgin Mary, | 15, 16 | The fiery sun now rolls away, | 119 |
| Lucis Creator, No. 1, | 84 | Thou Crown of all the virgin choir, | 126 |
| Lucis Creator, No. 2, | 85 | The Red Sea's Dangers now are past, | 130 |
| Mass for the Dead, | 137 | Vocal Exercises, | 10 |
| Mass in G, by S. Webbe, | 28 | Vidi Aquam, | 22 |
| Mass in F, by Natividad, | 44 | Vespers, for Sundays, | 76 |
| Magnificat, | 86 | Veni Creator, | 110 |
| Memento Domine, — Psalm, | 102 | Whither thus, in holy rapture, | 125 |
| Miserere, — Psalm, | 103 | | |
| My God, my Life, my Love, | 122 | | |
| Missa Regia, | 133 | | |

Entered according to Act of Congress, in the year 1850, by
 PATRICK DONAHOE,
 In the Clerk's Office of the District Court for the District of Massachusetts.

STEREOTYPED AT THE
 BOSTON STEREO TYPE FOUNDRY.

M
2069

16

Digitized by Google

ELEMENTARY PRINCIPLES OF MUSIC.

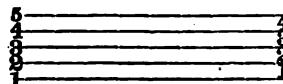
MUSICAL CHARACTERS are representatives of musical sounds; it is, therefore, of great importance to the pupil that these characters be well understood. A NOTE  has three principal qualities, which must be so well known to the student, as to be distinguished at sight: —

- 1st. In regard to pitch — how high or how low is it?
- 2d. In regard to length — how long or how short is it?
- 3d. In regard to force — how loud or how soft is it?

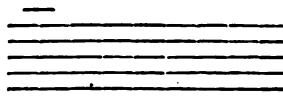
Notes have different values, and it is necessary that the value of each and its relation to others should be clearly understood. To accomplish this is the design of this little treatise, and should be the aim of every teacher. But more than this is necessary, and that is constant and patient practice, until the pupil can sing correctly at sight, without the help of an instrument.

THE STAFF.

This is the first thing made in the construction of a piece of music. The staff now generally used consists of five lines and four spaces, thus: —



These lines and spaces make nine degrees, which are counted from bottom to top. When more degrees are wanted, additional lines are made above or below the staff, thus: —



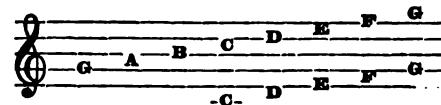
These are called added or leger lines.

THE CLEFS.

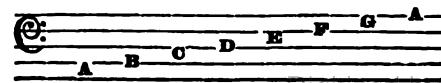
There are two clefs now in general use for vocal music; viz., the G clef, made thus,  and placed on the second line of the staff, and the F clef, thus,  placed on the fourth line of the staff. The latter is used for the Bass, or lowest male voices, and the former for Soprano, Alto and Tenor; but it represents the Tenor an octave higher than it should be. This has been done in order to save the pupil the trouble of learning the C clef,  formerly in use for the highest male voices. But the use of the G clef need cause no embarrassment to the singer. Its only difficulty is in the harmony or counterpoint, where it is used "*con licenza.*"

The staff, by itself, has no definite meaning in regard to the pitch of notes, but with the clef each line and space has its own peculiarity. These lines and spaces are named from the first seven letters of the Alphabet. Thus the G clef determines that all the notes on the second line where it is placed are G; hence the second space is A, the third line B, and so on.

EXAMPLE.



The same follows from the F clef: —



ELEMENTARY PRINCIPLES OF MUSIC

The G in the fourth space of the Bass staff, represents the lowest tone on the Violin. The G on the second line, in the G or Treble staff, is one octave above the first. The pupil must commit the foregoing to memory, so as to name the letters on each staff without hesitation.

THE SCALE

Is a succession of five tones and two semitones. There are two scales — the Major, or greater, and the Minor, or lesser. The difference in the two consists in this: the Major scale has the semitones between the 3d and 4th, and the 7th and 8th degrees, ascending and descending. In the Minor scale the semitones are between the 2d and 3d, and 7th and 8th, ascending, and between the 5th and 6th, and 2d and 3d, descending. The first is most used and should be well understood by the beginner before attempting the Minor. The scales are named from the letter on which they begin: if the first note is A, it is called the scale of A, and so with the other letters. The scale is subdivided into 12 semitones, each of which may be the foundation of a particular scale. Hence there are twelve Major and twelve Minor Scales, but they are not all used in vocal music.

OF NOTES.

These are characters placed upon the staff and indicate the pitch and duration of sound. They are as follows: — Semibreve,  Minim,  Crotchet,  Quaver,  Semiquaver,  Demisemiquaver,  The first is twice the length of the second, and so on, according to the following table: —

1 Semibreve  is equal to 2 Minims,

1 Minim  " 2 Crotchets,

1 Crotchet  " 2 Quavers,

1 Quaver  " 2 Semiquavers,

1 Semiquaver  " 2 Demisemiquavers,

Semi-Breve.
1

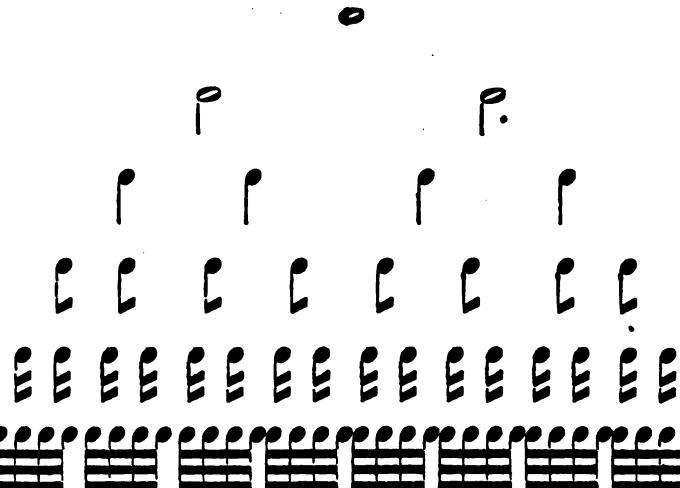
Minim.
 $\frac{1}{2}$

Crotchet
 $\frac{1}{4}$

Quaver.
 $\frac{1}{8}$

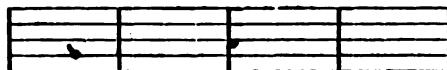
Semi-Quaver.
 $\frac{1}{16}$

Demi-semi-quaver.
 $\frac{1}{32}$



TIME.

Notes, when placed upon the staff, are divided by means of bars, thus: —



During the performance of a piece, the same length of time is measured to each bar, and every bar has the same value in notes.

EXAMPLE.



In singing, Time is measured by motions of the hand, called beats, and these are 2, 3, or 4, in a bar, according to the time. Time is divided into three sorts, Common, Triple, and Compound. Common Time has two marks, $\frac{2}{4}$ and C. Triple Time has three marks, $\frac{3}{2}$, $\frac{3}{4}$, and $\frac{3}{8}$. Compound Time, two marks, $\frac{6}{4}$, and $\frac{6}{8}$. The lowest of these figures expresses the fractional part of a Semibreve, and the upper figure the number of these parts contained in a bar; thus, $\frac{2}{4}$ means two Crotchets in a bar; C, two minims, $\frac{2}{2}$ three minims; $\frac{6}{4}$, six Crotchets; and $\frac{6}{8}$, six quavers, or their equivalent.

ELEMENTARY PRINCIPLES OF MUSIC.

RESTS,

Or marks of silence, are characters to correspond with the different kinds of notes in use. They are as follows: Semibreve, $\overline{\overline{m}}$; Minim, \overline{m} ; Crotchet, \overline{m} ; Quaver, $\overline{\overline{m}}$; Semiquaver, $\overline{\overline{\overline{m}}}$; and Demisemiquaver, $\overline{\overline{\overline{\overline{m}}}}$; and the same time must be allotted to these as to the notes they take the place of.

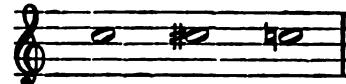
OF THE STAFF, CLEF, AND NOTES COMBINED.

These form the groundwork of a musical composition; disconnected, they are of no use, but united together, they are the only means of expressing musical sounds.

EXAMPLE.

THE SHARP, FLAT, AND NATURAL.

The Sharp \sharp , when placed before a note, raises it one semitone. The Flat \flat , placed before a note, lowers it one semitone. The Natural \natural , before a note restores it to its original state, thus:—



In this example, the first and third notes are alike, but the second is a semitone higher than the other two. Sharps and Flats are used in the beginning of all pieces except in the key of C Major and A Minor: when so used, they are called Essential; but when used in the body of a composition, they are called Accidentals: in the first case, they affect the line or space in which they are written to the end of the piece; in the latter, they only apply to the bars in which they appear.

OF SOLMIZATION, OR SINGING BY SYLLABLES.

This is an artificial method of obtaining a correct enunciation of the tones and semitones of the Scale, which, if practised with care, diligence, and perseverance, will ultimately lead to a correct and pleasing style of performance ; it also enables the singer to do his part as well in one key as another.

The following table exhibits the different keys, most in use, with the syllables to each. These should be committed to memory, and afterwards applied to the exercises in various keys, on page 10.

The teacher should explain the intervals, and the relation they have to the key note in the different Scales — observing that the semitones are always between the syllables Mi, Fa, and Si, Do.

THE ELEMENTARY PRINCIPLES OF MUSIC

| INTERVALS. SYLLABLES. | 1 DO | 2 RE | 3 MI | 4 FA | 5 SOL | 6 LA | 7 SI | 8 DO | 8 DO | 7 SI | 6 LA | 5 SOL | 4 FA | 3 MI | 2 RE | 1 DO |
|------------------------------|---------|---------|---------|---------|----------|---------|---------|---------|---------|---------|---------|----------|---------|---------|---------|---------|
| SCALE OF A MAJOR. | G# A | B | C | D | E | F | G | A | A | G | F | E | D | C | B | A |
| B FLAT MAJOR. | Eb B | C | D | E | F | G | A | B | B | A | G | F | E | D | C | B |
| C MAJOR. | C C | D | E | F | G | A | B | C | C | B | A | G | F | E | D | C |
| D MAJOR. | D D | E | F | G | A | B | C | D | D | C | B | A | G | F | E | D |

ELEMENTARY PRINCIPLES OF MUSIC:

7

E MAJOR.

F MAJOR.

G MINOR.

A MINOR.

N. B. The keys of A, B, D, and E, are sung the same, whether the signature be sharps or flats.

ELEMENTARY PRINCIPLES OF MUSIC.

OTHER CHARACTERS USED IN VOCAL MUSIC.

The Slur  binds two or more notes together, thus :—

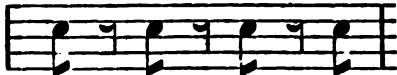


The notes so bound together are to be sung to one syllable. Staccato marks , , , indicate that the notes over which they are placed are to be pronounced short and in about one half the usual time.

EXAMPLE.



To be sung as if written thus :—



The term *Legato* means the reverse of *Staccato*, viz., that the notes are to be held their exact length.

THE DOT.

The character placed *after* a note or rest increases its length *one half*; hence, a dotted Minim is equal to three Crotchets; a dotted Crotchet is equal to three Quavers, &c.

EXAMPLE.



A Double Bar  is used to divide the different subjects of the piece, and a dash after the Double Bar, thus,  shows a final close.

The Repeat,  is a sign that what is contained within these marks is to be sung twice, the same as if the notes had been twice written.



The Pause  indicates that the notes over which it is written may be held at the pleasure of the performer. So when placed over a rest, . The Rest may be extended *ad libitum*. There are other signs used in vocal music, but these are all that are of importance, and more would only serve to embarrass the pupil and retard his progress.

The foregoing instructions have been rendered as plain and short as possible, in order that the pupil may commit them to memory: and it is hoped that no one who attempts to learn the art of singing will neglect this advice. A list of musical terms is added, with their definitions; this concludes the explanatory part of this work. Those who wish to acquire proficiency and elegance in the art, should take private lessons of some competent teacher.

EXPLANATION OF MUSICAL TERMS.

A, signifies in, for, at, with, &c.

Adagio, (or *Ado*), signifies the slowest time.

Ad libitum, at pleasure.

Affetuoso, in style of execution adapted to express affection, tenderness, supplication and deep emotion.

Allegro, a brisk and sprightly movement.

Allegretto, less quick than *Allegro*.

Alto, Counter, or high Tenor.

Amoroso, in a soft and delicate style.

Andante, with distinctness. As a mark of time, it implies a medium between the *Adagio* and *Allegro* movements.

Andantino, quicker than *Andante*.

Anthem, a passage or passages of scripture set to music.

A tempo, in time.

Assai, generally used with some other word to denote an increase or diminution of the time of the movement; as *Adagio Assai*, more slow; *Allegro Assai*, more quick.

Base, the lowest part in harmony.

Bis, this term denotes a repetition of a passage in music.

Brillante, signifies that the movement is to be performed in a gay, showy and sparkling style.

Cantabile, elegant, graceful, melodious.

Canto, song; or, in choral compositions, the leading melody.

Canto fermo, plain song.

Chorus, a composition or passage designed for a full choir.

Chromatic, a term given to accidental semitones.

Con, with.

Con furia, with boldness.

Crescendo, *Cres.*, or —, with an increasing sound.

Con spirto, with spirit.

Da Capo, or *D. C.*, close with the first strain.

Del segno, from the sign.

Diminuendo, *Dim.*, or —, with a decreasing sound.

Dirge, a piece composed for funeral occasions.

Divoto, in a solemn and devout manner.

Duetto, or *Duet*, music consisting of two parts.

Dolce, sweetness, softness, gentleness, &c.

E, and.

Expression, that quality of composition, from which we receive a kind of sentimental appeal to our feelings.

Expressivo, with expression.

Forte, strong and full.

Fortissimo, very loud.

Fugue, or *Fuge*, a piece in which one or more of the parts lead, and the rest follow in different intervals of time, and in the same or similar melody.

Forzando, [or *fz.*] the notes over which it is placed are to be boldly struck with strong emphasis.

Giusto, in an equal, steady, and just time.

Grave, *Gravemente*, deep emotion.

Grazioso, graceful; a smooth and gentle style of execution, approaching to piano.

Harmony, an agreeable combination of musical sounds, or different melodies, performed at the same time.

Interlude, an instrumental passage introduced between two vocal passages.

Interval, the distance between any two sounds.

Largo, somewhat quicker than *Grave*.

Larghetto, not so slow as *Largo*.

Legato, signifies that the notes of the passage are to be performed in a close, smooth, and gliding manner.

Lento, *Lentamente*, slow.

Ma, not.

Ma non troppo, not too much, not in excess.

Melody, an agreeable succession of sounds.

Men, less.

Mezza voce, with a medium fulness of tone.

Mezza, half, middle, mean.

Moderato, between *Andante* and *Allegro*.

Motto, much.

Non, not.—*Non troppo presto*, not too quick.

Oratorio, a species of Musical Drama, consisting of airs, recitations, duets, trios, choruses, &c.

Overture, in dramatic music is an instrumental composition, which serves as an introduction.

Orchestra, the place or band of musical performances.

Pastorale, a composition generally written in measure of 6-4 or 6-8, the style of which is soothing, tender and delicate.

Piano, or *Pia.*, soft.

Pianissimo, *Pianiss.*, or *PP*, very soft.

Poco, little, somewhat.

Pomposo, grand, dignified.

Presto, quick.

Prestissimo, very quick.

Quartetto, a composition consisting of parts, each of which occasionally takes the leading melody.

Quintetto, music composed in five parts, each of which occasionally takes the leading melody.

Recitative, a sort of style resembling speaking.

Ripieno, full.

Sempre, throughout; as *sempre piano*, soft throughout.

Soprano, the Treble or higher voice part.

Sostenuto, sustaining the sounds to the utmost of their nominal length.

Staccato, the opposite to *Legato*; requiring a short, articulate, and distinct style of performance.

Senza, without; *Senza Organo*, without the organ.

Siciliano, a composition written in measure of 6-4, or 6-8, to be performed in a slow and graceful manner.

Soave, agreeable, pleasing.

Spirituoso, with spirit.

Solo, a composition designed for a single voice or instrument. Vocal solos, duets, &c., in modern music, are usually accompanied with instruments.

Subito, quick.

Symphony, a passage to be executed by instruments, while the vocal performers are silent.

Tacit, be silent.

Tardo, slowly.

Tempo, time.

Tasto Solo, denotes that the movement should be performed with no other chords than unisons and octaves.

Trio, a composition for three voices.

Tutti, all, all together.

Veloce, quick.

Vigoroso, with energy.

Verse, one voice to a part.

Vivace, in a brisk and lively manner.

The following exercises are intended for classes under the guidance, and with the necessary explanations of, a good master; but they can be used advantageously by individuals in private.

The pupil should beat the time in these lessons, and hold the notes their full length.

VOCAL EXERCISES.

EACH LESSON TO BE PRACTICED UNTIL IT CAN BE SUNG CORRECTLY.

The image shows a page of sheet music for four staves. At the top left, it says "NO. 1.". The music is in common time and C major. The top two staves are in treble clef, and the bottom two are in bass clef. The music is divided into six measures by vertical bar lines. Measure 6 ends with a double bar line. The notes are represented by black dots on the staff lines, with stems extending either up or down.

VOCAL EXERCISES.

11

10

Do

11

A - men. A - men. A-men. A - men. A - men.

12

A - men. A - men. A - men. A - men.

men. A - men. Amen. A - men.

VOCAL EXERCISES.

13

A - - - - men. A - - - - men. A - - - - men. A - - - -

14

men. A - - - - men. A - - - -

15

- - - - men. A - - - - men. A - - - - men. A - - - men.

VOCAL EXERCISES.

13

15 *p* *mf* *f* *ff* *f* *p* *p* *mf* *f* *ff* *f* *p*

Slow. Cres. *Dim.* *Cres.* *Dim.*

A - - - - - *men.* *A* - - - - - *men.*

Allegro.

A - - - - - *men* *A* - - - - - *men.*

Ah *Ah*

Sing ascending and descending.

**A* - - - - - *ve, A* - - - - - *ve, A* - - - - - *ve.*

3
4

A - - - *ve, A* - - - *ve.*

VOCAL EXERCISES.

In singing Latin words, it is of the greatest importance that the vowels be correctly pronounced. The following is the rule, and must invariably be observed: *A* is like *a* in the word "father;" *e*, like *a* in the word "maker;" *i*, like *e* in the word "me;" *o*, as in "go;" and *u*, like "ou," but not like the English pronunciation "you." In the diphthongs, the last letter only is pronounced.

The following detached words contain most of the vowel sounds.

The image shows three staves of musical notation for vocal exercises. The notation is in common time (indicated by 'C') and consists of two voices: soprano (soprano) and alto (alto). The soprano staff is in treble clef (G) and the alto staff is in bass clef (F). The music is divided into measures by vertical bar lines. The lyrics are written below the notes, corresponding to the vowel sounds in the music. The first staff contains the lyrics: "Dom-i-ne, Dom-i-no, Dom-i-ni, Dom-i-nus. De - - - us, De - - - us. Sanc - tus Be - ne - dic-tus Sæ - cu - lo-rum," with a fermata over the final note. The second staff contains: "Mag-na Op-e-ra Be - a - tus Vir in æter - - num. Amen, A - - - - - men. A - - - - - men, A - - - - - men." The third staff contains: "men, A - - - - men, A - - - men, A - - - men, men, A - - - men, men, A - - - men." The music features various note values including eighth and sixteenth notes, and rests. The lyrics are in all-caps, except for 'amen' which is in lowercase.

THE LITANY OF THE BLESSED VIRGIN.

15

TO BE SUNG BEFORE MASS.

Soprano. *Duo.* *Chorus Unison.* *Duo.*

Ky - ri - e e - - - lei - - - son, Chris - te e - le - i - son. Chris - - - te au - - di nos,
 Fi - li Re - demp - - - tor mundi De - us, Mi - se - rere no - - - bis. Spi - ri - tus sanc - te De - - - - us,

Organ. *Swell Diapason.* *Choir Full.* *Swell.*

Chorus. Unison. *Duo.* *f Tenore.*

Chris - te ex - au - di nos, Pa - ter de cœ - - lis De - - - - us. Mi - se - - re - - - re no - - - bis.
 Mi - se - re - re - no - - bis, Sanc - ta Tri - ni - - tas u - - nus, De - - us. Mi - se - - re - - - re no - - - bis.

Soprano.

Full. *Swell.* *Alto.* Mi - se - - re - - - re no - - - bis.

Bass.

{ Sancta Maria,
 Sancta Dei Genitrix,
 Sancta Virgo Virginum,

{ Mater Christi,
 Mater Divine Gratiae,
 Mater purissimæ,

{ Mater castissima,
 Mater inviolata,
 Mater intemerata,

{ Mater amabilis,
 Mater admirabilis,
 Mater Creatoris,

{ Mater Salvatoris,
 Virgo prudentissima,
 Virgo veneranda,

{ Virgo predicanda,
 Virgo potens,
 Virgo clemens,

{ Virgo fidelis,
 Speculum justitiae,
 Sedes sapientiae,

{ Causa nostre letitiae,
 Vas spirituale,
 Vas honorabile,

Ora pro nobis.

{ Vas Insigne devotionis,
 Rosa Mystica,
 Turris Davidica,

{ Turris eburnea,
 Domus aurea,
 Fœderis arca,

{ Janua celli,
 Stellæ matutina,
 Salus infirmorum,

{ Refugium peccatorum,
 Consolatrix afflictorum,
 Auxilium Christianorum,

{ Regina Angelorum,
 Regina Patriarcharum,
 Regina Prophetarum,

{ Regina Apostolorum,
 Regina Martyrum,
 Regina Confessorum,

{ Regina Virginum,
 Regina Sanctorum omnium,
 Regina Sanctorum omnium,

Ora pro nobis.

Agnes Dei, qui tollis peccata mundi
 Parce nobis Domine.

Agnes Dei, qui tollis peccata mundi
 Exaudi nos Domine.

Agnes Dei, qui tollis peccata mundi
 Miserere nobis.

ANOTHER LITANY.*

1st SOPRANO.

Ky - ri - e e - lei - son. Chris - te e - lei - son.

2d SOPRANO.

ORGAN.

Chris - te au - di - nos. Chris - te ex - au - di - nos.

* See words on the preceding page.

ASPERGES ME DOMINE.

17

As - per - - ges me, Do - - - mi - ne, Hys - so - - po et . . . mun - da - - bor;

la - - va - - - bis me, et su - - . per ni - vem de - - - al - ba - bor. Mi - - - se -

re - re me - - - i, De - - - us, se - - cun-dum magnam miseri - cor - - - di - am tu - - am.

Glo - - - ri - - a Patri, et Filio, et Spi - ri - tu - i Sanc - - to. Si - - - cut erat in Principio, et nunc et
 sem - - per; et in sae - cu - la sae - cu - - - lo - - rum, A - - - - men.

The Anthem is repeated as far as the Ps. MISERERE. On Passion and Palm Sunday the GLORIA PATRI is not sung; but after the Ps. MISERERE, ASPERGES ME is repeated.

ANOTHER ASPERGES.

Tenore.

$\frac{3}{4}$ *p* As - - per - ges me, As - - per - ges me Do - - mi - ne, hys - so - po et mun - - da - - bor; La - -

$\frac{3}{4}$ *p* As - - per - ges me, As - - per - ges me Do - - mi - ne, hys - so - po et mun - - da - - bor; La - -

$\frac{3}{4}$ As - - per - ges me Do - - mi - ne, hys - so - po et mun - - da - - bor; La - -

Digitized by Google

va - - - bis me, La - va - - - bis me, su - per ni - - - vem de - al - - ba - - - bor.

va - - - bis me, La - va - - - bis me, et su-per - ni-vem, su - per ni - - - vem de - al - - ba - - - bor.

La - va - - - bis me, et su-per - ni-vem, su - per - - ni - - - vem de - al - - ba - - - bor.

Largo.

Mi - se - - re - - re me - - - i De - - us, se - cun-dum mag-nam, mi - se - ri - cor - diam tu - - am.

Mi - se - - re - - re me - - - i De - - us, se - cun-dum mag-nam, mi - se - ri - cor - diam tu - - - am.

Mi - se - - re - - re me - - - i De - - us, se - cun-dum mag-nam, mi - se - ri - cor - diam tu - - am.

Chorus.

Duo, ALLEGRO.

Glo - ri - a Pa - tri et Fi - li - o, et Spi - ri - tu - i Sanc - to

Glo - ri - a Pa - tri et Fi - - li - - o, Glo - ri - a Pa - tri et Fi - li - o, et Spi - ri - tu - i Sanc - to

p

Chorus.

Duo.

Si - - cut e - rat in prin - ci - pi - o, et nunc et sem-per

Si - - cut e - rat in prin - ci - pi - o, Si - - cut e - rat in prin - ci - - pi - o, et nunc et sem-per,

p

et nunc et sem-per, et in sæ - cu - la sæ - cu - lo - - - rum. A - - - - men.

et nunc et sem-per, et in sæ - cu - la sæ - cu - lo - - - rum. A - - - - men.

RESPONSES.

Priest 1st. Ostende nobis
Domine misericordiam tuam.

Chorus.

1st. Et salutare tuum da no - bis.
2d. Et clamor meus ad te veni at.

Priest 2d. Domine exaudi
orationem meam.

Priest.
Dominus
vobiscum.

Chorus.

Et cum Spiritu tu - o.

A - men.

A - men.

VIDI AQUAM.

Easter Time

Vi - - di a - - - - - quam. egre - di - en - tem de Tem-plo a la - - te - re dex - tro

al - le - lu - - ia al - le - lu - - - ia . . . et om - nes ad quo per - ve - nit a - qua - is - ta sal - vi

fac - ti sunt et di - cent, Al - le - lu - ia, Al - - le - lu - ia. Con - fi - te - mi - ni
 Glo - ria Pa - - tri

Del segno §. Gloria.

Do - mi - ne, quo - ni - am bo - - nus; quo - ni - am in sæ - cu - lum mi - se - ri - cor - - di - a e - - jus.
 et Fi-li-o et Spi - ri-tu - - i Sanc - - to. sem - - per, et in sæ - cu - la sæ - cu - - lo - - rum, A - - men.
 Sicut erat in principio et punc et

RESPONSES.

Priest 1st. Ostende nobis
Domine misericordiam tuam.

Priest 2d. Domine exaudi
orationem meam.

Priest.
Dominus
vobiscum.

RESPONSES AS SUNG IN HIGH MASS.

After the Gloria in Excelsis.

Priest. Dominus vobiscum.

At the end of the Epistle.

P. Per omnia secula, &c.

After the Book is removed.

P. Dominus vobiscum.

NOTE. As it is a general rule to take the tone from the officiating Priest at the Altar, the Organist will find it frequently necessary to transpose these Responses

At the end of the Gospel. After the Credo.

*P. Sequentia sancti Evangelii, &c.**P. Dominus vobiscum.*

At the Preface.

P. Per Omnia.

Glo - ri - a tibi Do - mi - ne. Laus ti - bi Chris - te Et cum Spir - it - u tu - - o A - - men.

*P. Dominus vobiscum.**P. Sursum Corda.**P. Gratias agamus, &c.**P. Per omnia, &c.*

Et cum Spir - it - u tu - - o Ha - be - - mus ad Do - mi - num. Dig - - num et justum est. A - men.

At the end of Pater noster.

After the Chalice is removed.

*P. Per omnia, &c. P. Pax Domini sit semper vobiscum. P. Dominus vobiscum.**P. Per omnia sæcula, &c.*

Sed libera nos a malo. A - men. Et cum Spir-it - u tu - o. Et cum Spir-it - u tu - o A - - men.

*P. Dominus vobiscum.**P. Ite missa est—or Benedicamus Domino. Or thus No. 2.*

Et cum Spir-it - u tu - o. De - o gra - ti - as. De - - - o

No. 3.

grati - as De - o

When a Bishop officiates.

B. Sit nomen Domini benedictum.

B. Adjutorium nostrum, &c.

Benedicat vos, &c

grati - as.

Ex hoc nunc et usque in sæ - cu - lum. Qui fecit cælum et terram. A - men.

MASS IN G. MAJOR.

FOR FOUR VOICES.

COMPOSED BY WEBBE, SENIOR.

Tenor. *Largo.*

Ky - ri - e e - - lei - son, Ky - ri - e e - - lei - son, Ky - ri - e e - - lei - son, Chris-te e - - lei - son.
 Alto.
 Treble.
 Gt. Diap. Prin.
 Bass.
 D. C. Kyrie.

GLORIA IN EXCELSIS DEO.

Tenor. *ALLA BREVE MODERATO.*

Et in ter - ra pax ho - mi - ni - bus bo - næ vol - un - ta - - - tis ben - e - dic - - i - mus
 Alto.
 Treble.
 Bass.

te glo - ri - fi - ca - mus te. prop-ter mag-nam

ad - o - ra - - - mus te glo - ri - fi - ca - - - mus te. Gra - - ti - - - as a - gi - mus ti - - bi prop-ter mag-nam

glo - ri - am tu - - - am. De - - - us Pa - ter om - ni - - po - - tens.

glo - ri - am tu - - - am. Do - mi - ne De - us Rex cæ - les - tis De - - - us Pa - ter om - ni - - po - - tens.

Do - mi - ne Fi - - - li u - ni ge - ni - te Je - - - - - su Chris - - - te.
 Do - mi - ne Fi - - - li u - - ni - ge - ni - te, Je - - - - - su Chris - - - te, *p* Do - - mine De - us Ag - nus
 Qui tol - lis pec - ca - ta mun - di mi - se - re - - - re no - bis
 De - i Fi - - - - li - us Pa - - - - - tris Qui - tol - lis pec - ca - ta mun - di, mis - se - re - - - re no - bis.

Qui tol-lis pec - ca - ta mun - di sus - cipe depre-ca - ti - o - nem nostram Qui sedes ad dex-teram Pa - tris
 Qui tol-lis pec - ca - ta mun - di sus - cipe depre-ca - ti - o - nem nostram Qui sedes ad dex-teram Pa - tris
 Qui tol-lis pec - ca - ta mun - di sus - cipe depre-ca - ti - o - nem nostram Qui sedes ad dex-teram Pa - tris

mi-se - - re - re no - bis Tu
 mi-se - re - re no - bis Quo - ni - am tu so - - lus sanc - tus Tu so - lus Do - mi - nus

so-lus al - tis - si-mus Je - - su Chris - te tu so-lus al - tis-si - mus Je - su Chris - te cum sancto Spi - ri - tu in

so-lus al - tis - si-mus Je - - su Chris - te tu so-lus al - tis-si - mus Je - su Chris - te cum sancto Spi - ri - tu in

glo-ria De-i Pa - tris in glo - ri - a De-i Pa - - tris. A - - - men, A - - - men.

glo-ria De-i Pa - tris in glo - ri - a De-i Pa - - - tris. A - men, A - men, A - - - men.

CREDO IN UNUM DEUM.

33

Tenore. ALLA BREVE MODERATO.

Pa-trem omnip-o-tentem fac-to-rem cæ-li et ter-rae vi-si bi-lium om-ni-um et in-vi-si-bi-li-um

Alto.

Treble.

Bass.

Pa-trem omnip-o-tentem fac-to-rem cæ-li et ter-rae vi-si bi-lium om-ni-um et in-vi-si-bi-li-um

1st Soprano. DUETTO.

Et in u-num Do-mi-num Je-sum Chris-tum Fi-li-um De-i u-ni-ge-ni-tum

2d Soprano.

Et in u-num Do-mi-num Je-sum Chris-tum Fi-li-um De-i u-ni-ge-ni-tum

[5]

et ex Pa - tre na - tum an - te om - nia sæ - cu - la an - te om - ni - a sæ - cu - la.

De - um de - o Lu - men de Lu - mi - ne De - um ve - rum de De - o ve - ro ge - ni - tum non factum consubstan - ti - a - lem.

ge - ni - tum non factum consubstan - ti - a - lem.

Pa - tri per quem om - ni - a fac - ta sunt

Pa - tri per quem om - ni - a fac - ta sunt Qui propter nos homines et prop - ter nostram sa - lu - tem descendit de cæ - lis

Et in - car - natus est de Spi - ri - tu sanc - to ex Ma - ri - a vir - gi - ne Ma - ri - a vir - gi - ne et Ho - mo fac - tus est

Et in - car - natus est de Spi - ri - tu sanc - to ex Ma - ri - a vir - gi - ne Ma - ri - a vir - gi - ne et Ho - mo fac - tus est

Et in - car - natus est de Spi - ri - tu sanc - to ex Ma - ri - a vir - gi - ne Ma - ri - a vir - gi - ne et Ho - mo fac - tus est

p tutti.

Largo.

p Solo.

tutti.

Solo.

Largo.

tutti. p

f A Tempo primo.

tutti. p

f

e - ti - am pro no - bis

Cru - ci - - fix - us et ti - am pro no - bis e - ti - am pro no - bis sub Ponti - o Pi - -

pas - sus et se - pul - tus est. Et re - sur - rex - it ter - ti - a di - e se -

la - - to pas - sus et se - pul - tus est. Et re - sur - rex - it ter - ti - a di - e se -

Digitized by Google



cun-dum scrip-tu-ras et as-cen-dit in cæ-lum se-det ad dex-te-ram Pa--tris Et i-te-



cun-dum scrip-tu-ras et as-cen-dit in cæ-lum se-det ad dex-te-ram Pa--tris



- - rum ven-tu-rus est ven-tu-rus est cum glo-ri-a ju-di ca-re vi-vos et mor-tu-os



ven-tu-rus est cum glo-ri-a ju-di ca-re vi-vos et mor-tu-os



Soprano. DUETTO.

cu - jus reg - ni - non e - rit fi - nis Et in Spi - ri - tum sanc - tum Do - - - - mi - num et vi - vi - fi -

2d Soprano.

cu - jus reg - ni - non e - rit fi - nis Et in Spi - ri - tum sanc - tum Do - - - - mi - num et vi - vi - fi -

cu - jus reg - ni - non e - rit fi - nis

mp.

can - - - tem qui ex Pa - tre Fi - li - o - que pro - ce - - - dit qui cum Pa - tre et Fi - li - o

can - - - tem qui ex Pa - tre Fi - li - o - que pro - ce - - - dit qui cum Pa - tre et Fi - li - o

simul a - do - ra - tur et con - glo - - ri - fi - ca - - tur qui lo - cu - tus est per Pro - phe - - - tas

simul a - do - ra - tur et con - glo - - ri - fi - ca - - tur qui lo - cu - tus est per Pro - phe - - - tas

mf

Et u - nam sanc - tam ca - tho - li - cam et a - pos - to - li - cam Ec - cle - si - am con - fi - te - or

mf

Et u - nam sanc - tam ca - tho - li - cam et a - pos - to - li - cam Ec - cle - si - am con - fi - te - or

u - num bap - tis - ma in re - mis - si - o - nem pec - ca - to - rum et ex - pec - to re - sur - rec - ti - o - nem

u - num bap - tis - ma in re - mis - si - o - nem pec - ca - to - rum et ex - pec - to re - sur - rec - ti - o - nem

u - num bap - tis - ma in re - mis - si - o - nem pec - ca - to - rum et ex - pec - to re - sur - rec - ti - o - nem

mor - tu - o - rum et vi - tam ven - tu - ri sæ - - cu - li A - - - men A - - - men.

mor - tu - o - rum et vi - tam ven - tu - ri sæ - - cu - - li A - men A - men A - - - men.

mor - tu - o - rum et vi - tam ven - tu - ri sæ - - cu - - li A - men A - men A - - - men.

A - - - men A - - - men

SANCTUS.

41

Tenor. *Larghetto.**A Tempo primo.*

Sanc - tus Sanc - tus Sanc - tus Do - mi - nus De - us Sa - ba - oth cœ - li et ter - ra

Alto.

Treble.

Sanc - tus Sanc - tus Sanc - tus Do - mi - nus De - us Sa - ba - oth Ple - ni sunt cœ - li cœ - li et ter - ra

Bass.

glo - ri - a tu - a Ho - san - na in ex - cel - - sis

glo - ri - a tu - a Ho - san - na in ex - cel - - sis SOLO. SOLI.

trut.

Ho - sa - na in ex - cel - sis.

no - mi - ne Do - mi - ni Ho - sa - na Ho - sa - na in ex - cel - sis Ho - sa - na in ex - cel - sis.

AGNUS DEI.

Tenor. Larghetto.

Ag - - nus De - - i qui tol - - lis pec - ca - ta mun - - di mi - - se - re - - - re no - - - - bis. Ag - nus

Alto.

Ag - - nus De - - i qui tol - - lis pec - ca - ta mun - - di mi - - se - re - - - re no - - - - bis. Ag - nus

Treble. Larghetto.

Ag - - nus De - - i qui tol - - lis pec - ca - ta mun - - di mi - - se - re - - - re no - - - - bis. Ag - nus

Bass.

Gt. Diap.

8#

De - i qui tol - lis pec - ca - ta mun - di mi - se - re - re no - - - - bis.

De - i qui tol - lis pec - ca - ta mun - di mi - se - re - re no - - - - bis. Ag - nus De - - - i
Gt. Diap.

8#

do - na no - bis pa - - - - cem.

Ag - nus De - - i qui tol - lis pec - ca - ta mun - - - di do - na no - bis pa - - - - cem.

MASS FOR THREE VOICES.

JOACHIM NATIVIDAD.
Organ part by V. NOVELLO.

1st and 2nd Treble. TUTTI ADAGIO.

Bass.

Organ.

2 Diapasons & Principal.

svi.

Digitized by Google

son **SOLI.** son Chris - te Chris - te Chris - te e - - lei - - son Chris - te e - - lei - - son **TUTTI.**

... - - lei - - son

Chris - te e - - lei - - son Chris - te Chris - te e - - lei - - son Ky - - - - - ri -

Digitized by Google

lei son. lei son.

e le i son e lei son.

sf

GLORIA.

tutti. Con Spiritu.

Glo-ri-a Glo-ri-a Glo-ri-a in ex-cel-sis De-o Glo-ri-a Glori-a Glori-a Et in Terra pax in Terra

Full to 15.

Et in Terra Pax in Terra Pax hominibus bonæ volun-ta-tis Pax homi-ni-bus bonæ volun-ta-tis

f *sf* *svl.*

SOLO ANDANTE.

$\frac{3}{4}$ Lau - da - mus Laudamus Te bene - di - ci - mus Te ado - - - ra - - - mus Te

$\frac{3}{4}$ - - - - -

Andante.

$\frac{3}{4}$ *p* - - - - -

$\frac{3}{4}$ - - - - -

DUETTO.

Glo - - ri - fi - ca - mus Te Gra - ti - as a - - gi - mus ti - bi prop - - ter
 mag-nam prop - - - ter magnam Gloriam Glo-ri - - - am tu - - - - am SOLO.
 Dom-i - ne



De - us Rex Cœ - les - tis

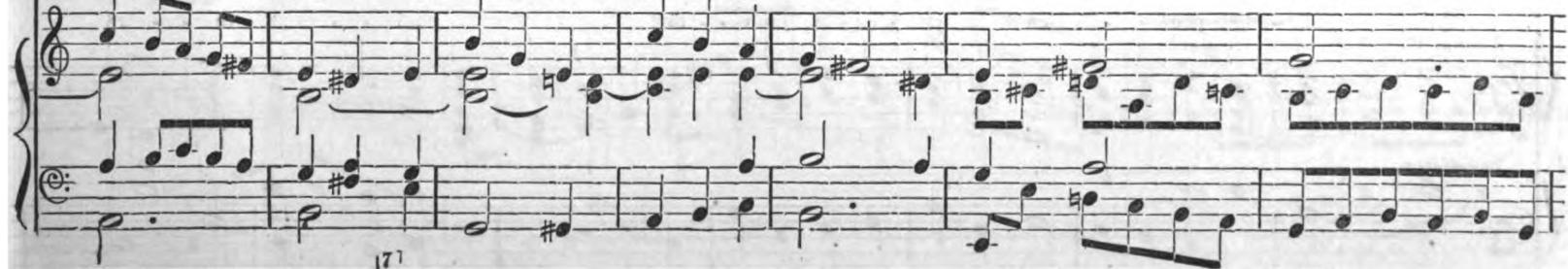
De - us Pa - ter Pa - ter om - - ni - potens

Domi - ne Fi - - li



u - - ni - - ge - ni - te Je - su Je - su Chris - - te

Do - - - mi - ne



no - - - - bis Qui tol - lis pec - ca - ta pec - ca - ta mun-di sus - ci - pe sus - ci - pe

no - - - - bis Qui tol - lis pec - ca - ta pec - ca - ta mun-di sus - ci - pe sus - ci - pe

De-pre - ca - ti - o - nem nos - - - - tram de - - pre - ca - ti - o - nem nos - - - - tram

De - pre - ca - ti - o - nem nos - - - - tram de - - pre - ca - ti - o - nem nos - - - - tram

Full to 15.

8v1

Andante

SOLO.

Qui se - - des ad dex - te - ram Pa - tris ad dex - - te - ram Pa - tris Qui se - des ad
 dex - te - ram Pa - tris ad dex - te - ram Pa - tris mi - se - re - re no - - - - bis

fr

Adagio.

tus Tu so - - lus Dominus Tu so - lus al - tis - si - mus Je - su Christe Je - su Chris - te Je - su Chris - - te.

Adagio.

svl.

Spiritoso.

33

men A - men A - - men A - - - men A - men A - - - men A-men A - men A - men

Trumpet.

CREDO.

Allegro. Tutti.

Allegro. Tutti.

Pa - - - trem om - ni - po - ten - tem fac - to - - rem Cœ - li et Ter - ræ vi - - si -

Full to 15.

8va.

SOLI.

... bi - li - um om - ni - um et in - vi - si - bi - li - um et in u - - num Do - mi - num Je - sum

SOLI.

8va.

tutti.

Je - - sum Chris - tum Fili - um Fi - li - um De - - - i u - - ni ge - ni - tum

tutti.

SOLI.

De - um de
 SOLO.
 Et ex Pa - - tre na - tum an - te om - ni - a sæ - - - cu - la
p 8vi.
 De - o Lu-men de lu - mi-ne De - um ve - rum de De - o ve - ro Ge - ni - tum non fac - tum
 Adagio.
 8vi.

con - substan - ti - a - lem con - substan - ti - a - lem Pa - tri Per quem om - ni - a fac - ta sunt

8 vi.

Allegro Tempo 1^o

DUETTO.

Qui prop - ter nos hom - i - nes qui prop - ter nos hom - i - nes et prop - - - ter nos - - - tram

Allegro Tempo 1^o

nos - - tram . sa - lu - tem De - scen - dit de Cœ - lis de -

nos - - tram sa - lu - tem de - scen - dit de - scen - dit de Cœ - lis

unis. Dolee.

- - scen - dit de Cœ - lis de - scen - dit de - scen - dit de Cœ - - - - lis

SOLL.

Adagio. TRIO.

SOLO.

Cres.

MINORE.

p Cru - ci - fix - us Cru - ci - fix - us e - - ti - am pro no - bis e - - ti - am pro

sub Pon - - ti-o Pi -
Cres.

no - bis e - - ti-am pro no - bis sub Pon - - ti-o Pi -
Cres.

pp

This is a handwritten musical score for a three-part trio. The top section, labeled 'Adagio. TRIO.', consists of three staves: a bass staff (Clef: F, Key: C), a soprano staff (Clef: G, Key: C), and an alto staff (Clef: C, Key: C). The middle section, labeled 'SOLO.', features the soprano and alto staves in G major (Clef: G, Key: G). The bottom section, labeled 'MINORE.', features the bass and soprano staves in F major (Clef: F, Key: F). The score includes lyrics in Latin: 'Cru - ci - fix - us', 'Cru - ci - fix - us', 'e - - ti - am pro no - bis', 'e - - ti - am pro', 'sub Pon - - ti-o Pi -', 'no - bis', 'e - - ti-am pro no - bis', and 'sub Pon - - ti-o Pi -'. Performance instructions like 'Cres.' (crescendo) and 'pp' (pianissimo) are included. The score is 'Digitized by Google'.

la - to pas - sus et se - pul - tus est pas - pas - sus et se - pul - tus est

*Spiritoso.**TUTTI.**SOLI.*

Et re - sur - rex - it ter - ti - a di - e se - - - cun - dum scrip - tu - - - ras et as - cen - dit in

Cœ - lum se - det se - det se - det ad dex - te - ram Pa - tris se - det se - det ad

dex - te - ram Pa - - - tris **SOLO.**

Et i - te - rum. ven - tu - rus est cum Glo - ri - a ven - tu - rus est cum Glo - ri - a

trill.

Ju - di - ca - re vi - vos et mor - tu - os Cu - jus reg - ni non e - rit fi - nis

tutti.

et in Spir - i - tum sanc - tum Dom - i - num et vi - vi - fi - can - tem Qui ex Pa - tre

The musical score consists of six staves of music. The top two staves are for voices, with the first staff in soprano and the second in alto. The bottom four staves are for a piano. The music is in common time. The vocal parts begin with a trill on the first note, followed by a series of eighth and sixteenth notes. The piano parts provide harmonic support, with the right hand playing eighth-note chords and the left hand providing bass. The vocal parts continue with a series of eighth and sixteenth notes, with the piano parts providing harmonic support. The vocal parts end with a final series of eighth and sixteenth notes, with the piano parts providing harmonic support.

Fi - li - o - que pro - ce - - dit SOLI.
 Qui cum Pa - - tre cum Pa - tre et Fi - li - o
SOLI.

sim - ul a - do - ra - tur et con-glo - ri - fi - ca - tur qui lo - eu - tus est per Pro - - phe - - - tas SOLO
Et u - nam

TUTTI.

Con - fi - te - or u - num bap -

sanc - tam Catho - li-cam et a - pos-to - li-cam ec - cle - si - am Con - fi - te - or u - num bap -

TUTTI.

f

SOLI.

8vi.

tis - ma in re - mis - si - o - nem pec - ca - to - - - - rum Et - ex pec - to re - - - sur - rec - - - ti - o - nem

p

mor - tu - o - rum

SOLO

re - sur - rec - ti - o - nem mor - tu - o - rum

8 vln.

mor - - - tu - - - o - - - rum

p

tr

Allegro. TUTTI.

Et vi - - - tam

ven - tu - ri

sæ - cu - li

Et vi - - - tam

ven - tu - ri

sæ - cu - li

Full without Trumpet.

8 vln.

68

A men A men A

Adagio.

men A men A men

Adagio.

Trumpet.

Adagio.

SANCTUS.

69

Largo. tutti.

Lang. *et cetera.*

Sanc - - tus Sanc - - tus Do - mi - nus De - us sa - - - ba - - oth sanc - sanc -

Full to 15.

8 vi. 8 vi.

- - tus Sanc - - - - tus Plen - i - sunt Cœ - li Cœ - li - et ter - - ra Glo - ri - a

Sanc - - - - tus

Co

Tu . . . a Glo - ri - a Tu . . . a Glo - ri - a Glo - . . ri - a Tu a
 Ho san - na in ex - cel - sis Ho - san - na in ex - cel - sis ho san na in ex -
Allegro.

Ho - san - na ho - san - na in - ex -
 Ho - san - na in ex - cel - sis in - ex -
Allegro.

sua.

cel sis Ho - san - na in ex - cel - sis ho - san - na in ex - cel - sis in ex -

cel sis ho - san - na ho - san - na in ex -

cel sis in ex - cel sis in ex - cel sis

cel sis in ex - cel sis in ex - cel sis

qui ve - - - nit in



Be - ne - dic - tus qui ve - nit in nomi - ne in nom - i - ne Do - mi - ni Be - ne - dic - tus qui

ANDANTE.



ve - nit Bene - dic - tus qui ve - - nit in nomi - ne Do - - - mi - ni in no - - mi - ne



Do - mi - ni Bene - dic - tus qui ve - nit in no - mine in no - mi-ne Do - - mi - ni

Repeat the Hosanna preceding page.

AGNUS DEI.

Andante. SOLI.

Ag - nus De - i qui tol - lis pec - - ca - ta pec-ca - ta mun-di mi - se re - re

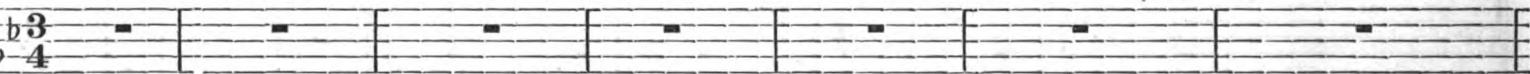
101

qui ve - - - nit in



Be - ne - dic - tus qui ve - nit in nomi - ne in nom - i - ne

Do - mi - ni Be - ne - dic - tus qui



ANDANTE.



ve - nit Bene - dic - tus qui ve - - nit in nomi - ne Do - - mi - ni in no - - mi - ne



Do - - mi - ni Bene - dic - tus qui ve - nit in no - mine in no - mi-ne Do - - - - -

Repeat the Hosanna § preceding page.

AGNUS DEI.

Andante. SOLI.

Ag - nus De - i qui tol - lis pec - - ca - ta pec-ca - ta mun-di

p

TUTTI. *f*

no - - - - bis Ag - - nus De - i qui tol - lis pec - ca - ta mun - di

TUTTI.

mis - - e - - re - - re

2 Diapasons & Principal.

SOLO.

mi - se - re - - re no - - - - bis Ag - - nus De - i qui tol - lis pec - ca - ta

p

VESPERS FOR SUNDAYS.

Priest at the Altar. Deus in adjutorium meum intende.

Tenor.



Alto.



Domine ad adjuvandum me fes - - - ti - - na .

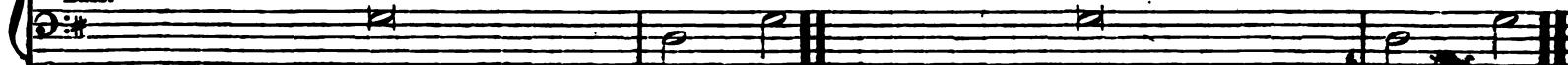
Gloria Patri et

Fl - i - o

Soprano.



Bass.



et Spiritui Sancto Sicut erat in principio et nunc et semper et in saecula saeculo lo - ruin A - men

*Al - le - lu - ia Laus tibi Domine Rex æ - - - - - ter - - næ glo - ri - æ

• From Saturday before Septuagesima Sunday, till Saturday in Holy-week, instead of "Alleluia," sing "Laus tibi, Domine, Rex æternæ glorie," as above.

DIXIT DOMINUS, PSALM CIX.

Tenor.

Alto.

Soprano.

Bass.

1. Dixit Dominus Domino me - o, Sede a dex-tris me - - is,

| | | | | | | |
|--|------------|-----------------------------------|---------|-------|-----------|----|
| 2. Donec ponam inimicos | tu - os, | scabellum | pe-dum | tu- | rum. | 3 |
| 3. Virgam virtutis tuæ emittet Dominus ex | Si - on, | Dominare in medio inimi- | co-rum | tu- | rum. | 4 |
| 4. Tecum principium in die virtutis tuæ, in splendoribus sanc- | to - rum, | ex utero ante luci- | ferum | gen- | ui te. | 5 |
| 5. Juravit Dominus, et non pœnitabit | e - um, | Tu es sacerdos in æternum, secun- | Mel- | chis- | e - dech. | 6 |
| 6. Dominus a dextris | tu - is, | confregit in die iræ dum ordinem | su-æ | re- | ges. | 7 |
| 7. Judicabit in nationibus, implebit | rui - nas, | conquassabit capita in | ter-ra | mul- | to - rum. | 8 |
| 8. De torrente in via | bi - bet, | propterea exal- | ta-bit | ca- | put. | 9 |
| 9. Gloria Patri, et | Filio, | et Spirि- | tu - i | Sanc- | to. | 10 |
| 10. Sicut erat in principio, et nunc, et | semper, | et in sœcula sœcu- | lo-rum. | A- | men. | |

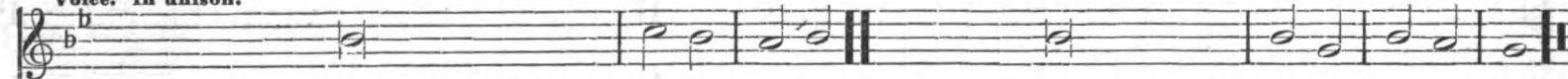
SOLI.

TUTTI.

CONFITEBOR. PSALM CX.

79

Voice. In unison.



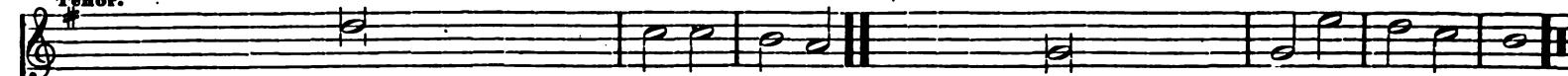
1. Confitebor tibi Domine in toto cor-de meo; in consilio justorum, et congre-ga-ti-o-ne.

Organ.

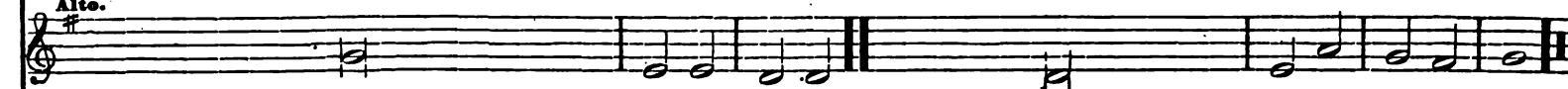


| | | | | | | | |
|---|----------|----------|------------------------------------|---------|--------|-------|-----|
| 2. Magna | opera | Domini; | exquisita in omnes volun- | tates | e- | jus. | 3. |
| 3. Confessio et magnificentia | opus | ejus; | et justitia ejus manet in | sæculum | sæ- | culi. | 4. |
| 4. Memoriam fecit mirabilium suorum, misericors et misericordia eius; | rator | Dominus; | escam dedit | timen- | ti-bus | se. | 5. |
| 5. Memor erit in sæculum testam | menti | sui; | virtutem operum suorum annuntiabit | populo | su- | o. | 6. |
| 6. Ut det illis hereditati | tatem | gentium; | opera manuum ejus veritas | et ju- | di- | cium. | 7. |
| 7. Fidelia omnia mandata ejus, confirmata in | sæculum | sæculi; | facta in veritate et | sequi- | ta- | te. | 8. |
| 8. Redemptionem misit | populo | suo; | mandavit in æternum testa- | mentum | su- | um. | 9. |
| 9. Sanctum et terrible | nomen | ejus; | initium sapientæ | timor | Do- | mini. | 10. |
| 10. Intellectus bonus omnibus faci- | entibus | eum; | laudatio ejus manet in | sæculum | sæ- | culi. | 11. |
| 11. Gloria | Patri et | Filio; | et Spir- | tui | Sanc- | to. | 12. |
| 12. Sicut erat in principio, et | nunc, et | sem per, | et in sæcula sæcu- | lorum. | A- | men. | |

Tenor.



Alto.



Soprano.



Bass.



BEATUS VIR. PSALM CXI.

Tenor.



Alto.



Soprano.



Bass.

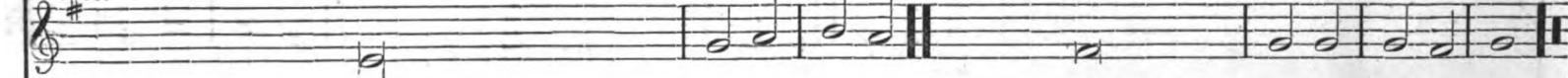


| | | | | | | | | | | | | | | |
|---|----------|---------|------------------|----------|--------------------|-------------------|--|----------|--------|------|--|--|--|-----|
| 1. Beatus vir qui | ti - met | Dominum | in mandatis ejus | vo - let | ni - mis | | | | | | | | | 3. |
| 2. Potens in terra erit | | | semen | ejus ; | generatio | rectorum | | bene- | dice- | tur. | | | | 4. |
| 3. Gloria et divitiae in | | | domo | ejus ; | et justitia | ejus manet in | | sseculum | ssecu- | li. | | | | 5. |
| 4. Exortum est in tenebris | | | lumen | rectis ; | misericors | et miserator | | et | jus- | tus. | | | | 6. |
| 5. Jucundus homo qui miseretur et commodat, disponet ser- | | | in ju- | dicio ; | quia in | eternum non | | commo- | vebi- | tur. | | | | 7. |
| 6. In memoria eterna | | | erit | justus ; | ab auditione | mala [piciat ini- | | non ti- | me- | bit. | | | | 8. |
| 7. Paratum cor ejus sperare in Domino, confirmatum | | | est cor | ejus ; | non commovebitur | donec des- | | micos | su- | os. | | | | 9. |
| 8. Dispersit dedit pauperibus, justitia ejus manet, in | | | seculum | sæculi ; | cornu ejus | exaltabitur | | in | glori- | a. | | | | 10. |
| 9. Peccator videbit et irascetur, dentibus suis fremet | | | et ta- | bescet ; | desiderium | pecca- | | torum | peri- | bit. | | | | 11. |
| 10. Gloria | | | Patri, et | Filio, | et Spirि- | | | tui | Sanc- | to. | | | | |
| 11. Sicut erat in principio, et | | | nunc, et | semper, | et in sæcula sæcu- | | | lorum. | A - | men. | | | | |

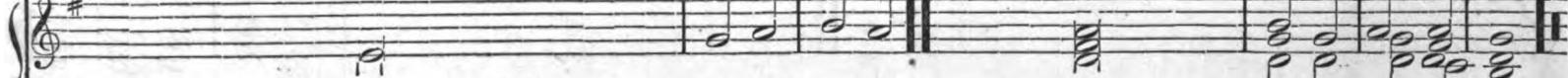
Tenor.



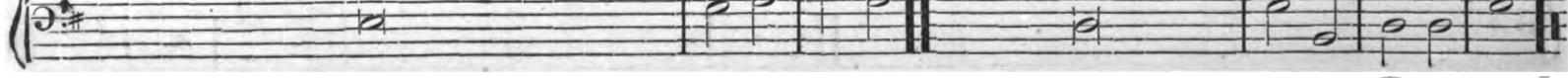
Alto.



Soprano.



Bass.



LAUDATE PUERI. PSALM CXII

81

Tenor.



Alto.



Soprano.



Bass.



2. Sit nomen Domini bene-

dic - tum ; ex hoc nunc et usque

in saeculum. 3.

3. A solis ortu usque ad oc-

ca - sum ; laudabile

no - men Domini. 4.

4. Excelsus super omnes gentes

Dominus ; et super cœlos

glori - a ejus. 5.

5. Quis sicut Dominus Deus noster qui in altis

habitat ; et humili a respicit in cœlo

et in ter - ra. 6.

6. Suscitans a terra

inopem ; et de stercore

eri - gens pauperem. 7.

7. Ut collocet eum cum prin-

cipibus ; cum p rincipibus

populi sui. 8.

8. Qui habitate facit sterilem in

domo ; matrem filiorum

iae - tan - tem. 9.

9. Gloria Patri et

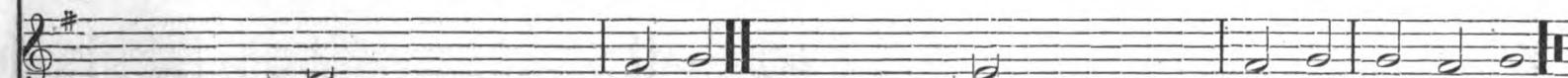
Filio ; et Spir i-

tui Sancto. 10.

10. Sicut erat in principio et nunc et

semper ; et in sœcula sœcu -

lorum A - men.



IN EXITU ISRAEL. PSALM CXIII.

Voice. To be sung in unison.

1. In exitu Israel de *A* - gyp - to domus Jacob de popu-lo bar - ba - ro

Organ.

| | | | | | | | |
|--|----------|-------------|-------------------------------|-------------|---------|-------|-----|
| 2. Facta est Judea sanctifi- | ca - tio | e - jus ; | Israel po- | tes - tas | e - | jus. | 3. |
| 3. Mare vi- | dit et | fu - git ; | Jordanis conversus | est re- | tror. | sum. | 4. |
| 4. Montes exultaverunt | ut a- | rie - tes ; | et colles sicut | ag - ni | ovi - | um. | 5. |
| 5. Quid est tibi mare | quod fu- | gisti ; | et tu Jordanis quia conversus | es re- | tror. | sum. | 6. |
| 6. Montes exultasti sicut | ari - | et es ; | et colles sicut | ag - ni | ovi - | um. | 7. |
| 7. A facie Domini mo- | ta est | terra ; | a facie | De - i | Ja - | cob. | 8. |
| 8. Qui convertit petram in stag- | na a - | quarum ; | et rupem in fon - | tes a - | qua - | rum. | 9. |
| 9. Non nobis Domi - | ne non | nobis ; | sed nomini tu - | o da | glori - | am. | 10. |
| 10. Super misericordia tua et veritate tua ne quando | di-cant | gentes ; | ubi est | De - us | eo - | rum. | 11. |
| 11. Deus autem nos - | ter in | cælo ; | omnia quæcunque | voluit | fe - | cit. | 12. |
| 12. Simulacra Gentium argen - | tum et | aurum ; | opera ma - | nu - um | hom - | num. | 13. |
| 13. Os habent et | non lo - | quentur ; | oculos habent et | de - | bunt. | 14. | |
| 14. Aures habent et | non au - | dient ; | nares habent et | non odo - | ra - | bunt. | 15. |
| 15. Manus habent et non palpabunt, pedes habent et non | am-bu - | labunt ; | non clamabunt in gut - | ture - | su - | o. | 16. |
| 16. Similes illis fiant qui | faciunt | ea ; | et omnes qui confi - | dunt in | e - | is. | 17. |
| 17. Domus Israel spera - | vit in | Domino ; | adjuvor eorum et protec - | tor e - | orum - | est. | 18. |
| 18. Domus Aaron spera - | vit in | Domino ; | adjuvor eorum et protec - | tor e - | orum - | est. | 19. |
| 19. Qui timent Dominum sperave - | runt in | Domino ; | adjuvor eorum et protec - | tor e - | orum - | est. | 20. |
| 20. Dominus memor | fuit | nostri ; | et bene - | dix - it | no - | bis. | 21. |
| 21. Benedixit | domui | Israel ; | benedixit | domui | Aa - | ron. | 22. |
| 22. Benedixit omnibus qui | timent | Dominum ; | pusillis | cum ma - | jori - | bus. | 23. |
| 23. Adjiciat Domi - | nus su - | per vos ; | super vos et super | fili - os | yes - | tro. | 24. |
| 24. Benedicti | vos a | Domino ; | qui fecit cœ - | lum et | ter - | ram. | 25. |
| 25. Cœlum | cœ-li | Domino ; | terram autem dedit | filii | hom - | num. | 26. |
| 26. Non mortui lauda - | bunt te | Domine ; | neque omnes qui descen - | dunt in | infer - | num. | 27. |
| 27. Sed nos qui vivimus bene - | dicimus | Domino ; | ex hoc nunc et | us - que in | sæcu - | lum. | 28. |
| 28. Gloria | Patri et | Domino ; | et Spir - | tu - i | Sanc - | to. | 29. |
| 29. Sicut erat in principio et | nunc et | Filio, | et in secula sæcu - | lo - rum. | A - | men. | |

LAUDATE DOMINUM. PSALM CXVI.

83

IN UNISON.

1. Lu-cis cre-a-tor op-ti-me, Lu-cem di-e-rum pro-fe-rens, Pri-mor-di-
 2. Qui ma-ne junc-tum ves-pe-ri, Di-em vo-ca-ri. præ-ci-pis; Il-la-bi-
 5. Prästa, Pa-ter pi-is-si-me, Prä-tri-que com-par u-ni-ce, Cum Spi-ri-

- is lu-cis no-væ, Mun-di pa-rans o-ri-gi-nem, Mun-di pa-rans o-ri-gi-nem.
 - tur te-trum cha-os: Au-di pre-ces cum fle-ti-bus, Au-di pre-ces cum fle-ti-bus.
 - tu Pa-ra-cli-to Reg-nans per om-ne sæ-cu-lum, Reg-nans per om-ne sæ-cu-lum.

LUCIS CREATOR. No. 2.

G. W. LLOYD.

85

Tenor.

1. Lu - cis Cre - a - tor op - ti - me, Lu - cem di - e - - rum pro - fe - rens,

Alto.

2. Qui ma - ne junc - tum ves - pe - ri, Di - em vo - ca - ri pra - ci - pis;

Soprano.

Bass.

3

4

Pri - mor - di - is lu - - cis no - - vae, Mun - di pa - - rans o - - ri - - gi - - nem.

Il - la - bi - tur te - trum cha - os: Au - di pre - ces cum fle - - ti - bus.

3

4

MAGNIFICAT.

Voice. Solo.

1. Mag - ni - fi - cat

anima - - - - me - a Dom - i - num

Tenor. Tutti.

Alto.

Soprano.

Bass.

2. Et exultavit spiritus me - - us

in Deo salu - - - ta - ri me - - o

| | | | | | |
|--|---------------|---|-------------|------------|----------|
| 3. Quia respexit humilitatem ancillæ | susse - - - | ecce enim ex hoc beatam me dicent omnes | ra - - ti | o - - - | nes. 4. |
| 4. Quia fecit mihi magna qui potens | est - - - | et sanctum | no - - men | e - - - | juia. 5. |
| 5. Et misericordia ejus a progenie in pro- | genies - - - | timen- | ti - - bus | e - - - | um. 6. |
| 6. Fecit potentiam in brachio | suo - - - | dispersit superbos mente | cor - - dis | su - - - | i. 7. |
| 7. Deposuit potentes de | sede - - - | et exal- | ta - - vit | hu - - mi- | les. 8. |
| 8. Esurientes implevit | bonis - - - | et divites di- | mi - - sit | in - - a- | nes. 9. |
| 9. Suscepit Israel puerum | suum - - - | recordatus miseri- | cor - - dis | su - - - | ss. 10. |
| 10. Sicut locutus est ad Patres | nostros - - - | Abraham et semini | e - - jus | in - - - | la. 11. |
| 11. Gloria Patri et | Filio - - - | et Spiri- | tui - - | Sanc - - | to. 12. |
| 12. Sicut erat in principio et nunc et | semp | et in secula seculi | lorum. - | A. - - | men. |

ALMA REDEMPTORIS.

v. NOVELLO.

87

SOPRANO SOLO.

From Advent to Purification, inclusive.



Al - - ma, Re - demp - to - ris ma - - - ter, quæ per - vi - a Cœ - - - li por - - - ta

Swell 2 Diap.

Andante con espressione.

Dulciana.

Svi.



ma - - nes, et stel - la ma - - ris, suc - cur - - re suc - cur - - re ca - - den - - - -



- - - - - ti. Sur - ge - re qui cu - - - rat qui cu - - - rat po - - pu - lo: tu quæ

ge - - nu - - - is - - - - - ti, Na - tu - ra mi - ran - - - te, tu - - - - - um

sanc - - tum ge - - ni - - to - - rem, ge - - ni - - to - - rem. Vir - - - go

pri - - us ac - - - - pos-te - - ri-us, Ga - - - bri - e - - lis ab o - - - -

Ad Lib.

re su - - mens il - - lud il - - lud a - - ve, pec - - ca - -

p

to - - rum .. mi - - se - - re - - re, pec - - - ca - - to - - rum mi - - se - - re - - - re.

Response — "Et concepit de Spiritu Sancto." After Advent — "Dei Genitrix, intercede pro nobis."

Digitized by Google

AVE REGINA.

91

WEBBE.
From Purification to Easter.

1st Treble. DUETTO.

A - ve Re - gi - na A - ve Re - gi - na Cœ - lo - rum A - ve Domi - na An - ge - lo - rum

2d Treble.

Organ.

p *f*

salve ra - dix salve por - ta ex qua mundo lux est or - ta gau - de Vir - go glo - ri - o - sa
gau - de Virgo glori - o - sa

su - per om - nes spe - ci - o - sa
 va - le va - - - le
 va - le O val - de de

 co - - ra et pro no-bis Christum ex - o - - ra pro no-bis Chris - tum ex - o - - - ra.

REGINA CŒLL.

WEBBE. 93

From Easter to Trinity Sunday.
CHORUS.

Tenor. DUETT & CHORUS.

Alto.

Soprano.

Bass. Andante. *p*

Organ. *p*

CHORUS. *f*

lu - - - ia Al - - - - le lu - - - ia

s.w.m.

The musical score consists of five staves. The top staff is for the Tenor, labeled 'DUETT & CHORUS'. The second staff is for the Alto. The third staff is for the Soprano. The fourth staff is for the Bass, with the instruction 'Andante, p'. The bottom staff is for the Organ, with the instruction 'p'. The lyrics 'Regina Cœli' and 'Alleluia' are written below the staves. The score includes various musical markings such as dynamics, articulations, and performance instructions like 'CHORUS. f' and 's.w.m.'

DUETT. Slow.

Repeat Chorus Alleluia. DUETT. Slow.

Qui-a quem me - ru - is - ti por - ta - re quem me - ru - is - ti por - ta - re Re - sur - rex - it si - cut dix - it

Organ. *p*

Repeat Chorus Alleluia.

End with Chorus Alleluia.

re-sur - rex - it si - cut dix - it o - - - ra o - - - ra o - - - ra pro no - bis Deum

Response — "Quia surrexit Dominus vere — Alleluia."

SALVE REGINA.

95

WEBBE.

From Trinity to Advent.

Tenor.

TUTTI.



Sal - ve, sal - ve, sal - ve, Re - gi - na, ma - ter mi - se - ri - cor - di - æ, ma - ter mi - se - ri - cor - di - æ; Vi - ta, dul -

Soprano.



Bass.



ce - do, et spes nos - tra, sal - - - ve.

Soprano Solo.



p Ad te clama - mus, ad te clama - mus, ex - u - les

Organ.

fi - lii E - vae;

SOLO. Bass.

ad te sus - pi - ra - mus, ge - men - tes et flen - tes, in hac la - chry-ma . . . rum

CHORUS.

E - ia er - go, ad - vo - ca - ta nos - tra; il - los tu - os mi - se - ri - cor - des

Organ.

val . . . le.

o - cu - los ad nos con - ver - te, et Je - sum be - ne - dic - tum fruc - tum ven - tris tu - i no - bis post hoc ex -
 no - bis
 Organ.

. . i - li - um os - ten - de. O cle - mens, O pi - a, O dul - cis Vir - go Ma - ri - - a.

Response—“Ut digni efficiamur promissionibus Christi.”

TANTUM ERGO.

Tenor.

Tan-tum er - go sa - cra - men-tum Ve - ne - re-mur cer - nu - i, Et an - ti - quum doc - u - mentum

Alto.

Ge - ni - to - ri Ge - ni - to - que Laus et ju - bi - la - ti - o, Sa - lus, ho - nor, vir - tus quo-que

Soprano.

Bass.

no - vo ce - dat ri - tu - i: Prä-stet fi - des sup - ple - men-tum sen - su - um de - fec - tu - i.

sit et be-ne - - dic - ti - o: Pro - ce - den - ti ab u - tro - que com - par sit lau - da - ti - o.

Response — "Omne delectamentum in se habentem."

CHRISTMAS.

99

SOLO. Treble or Tenor.



1. A - des - te fi - de - les, Læ - ti tri - um - phan - tes; Ve - ni - - te in Beth - - le - hem.
 2. De - um de De - o, Lu - - men de lu - mine, Ges - tant pu - el - - læ - . . . vis - - - ce - ra ;
 3. Can - tet nunc I - o Cho - rus an - ge - lo - rum, Can - tet nunc au - - la cœ - les - - ti - um;
 4. Er - - go qui na - tus, Di - e ho - di - er - na, Je - su ti - - bi sit glo - - ri - a,



Na - tum vi - de - te Re - gem an - ge - lo - rum: Ve - ni - te, ad - o - re - mus; Ve - ni - te, ad - o - re - mus; Ve -
 De - um ve - rum, Ge - ni - tum, non fac - tum: Ve - ni - te, &c.
 Glo - ri - a, glo - ria in ex - cel - sis De - o: Ve - ni - te, &c.
 Pa - tris æ - ter - ni, Ver - bum ca - ro fac - tum: Ve - ni - te, &c.



CHORUS.
Tenor.

ni - te, ad - o - re - - - mus Do - - - mi - num. Na - tum vi - de - te Re - gem an - ge - lo - rum:
De - um ve - rum, Ge - ni - tum, non fac - tum:
Alto.

Glo - ri - a, glo - ria in ex - cel - sis De - o:
Pa - tris æ - ter - ni, Ver - bum ca - ro fac - tum: Ve -

Soprano. SOLO.

Organ.

CHORUS.

ni - te, ad - o - re - mus; Ve - ni - te, ad - o - re - mus; Ve - ni - te, ad - o - re - - - mus. Do - - - mi - num.

DE PROFUNDIS.

101

Voice. In unison.



De pro - - fundis clamavi ad te Do - mi-ne; * Domine ex - - - au - di vo - cem me - - am.

Organ.



p De pro - - fundis clamavi ad te Do - mi-ne; Domine ex - - - au - di vo - cem me - - am.

p Si in - i - *f* Fiant aures tue in - - - ten - den - tes, || in vocem depre - ca - ti - o - nis me - - - se.
 f quitates obser - va - - - veris Do - - mine, || Domine - - - quis sus - ti - ne - - - bit.
f Quia apud te pro - - pi - ti - - a - tio est, || Et propter legem tuam sus - ti - nu - i te Do - mi - ne.



Sus - - ti - nuit anima mea in ver - bo e - - jus. Speravit ani - - ma mea in Do - mi - no



p Sus - - ti - nuit anima mea in ver - bo e - - jus. Speravit ani - - ma mea in Do - mi - no

p *f* A custodia matu - us - que ad - noc - tem ||
 Quia apud Dominum mi - se - ri - cor - dia ||
f Et ipse - - re - - dimet Is - rael ||
f Gloria - - - Pa - tri et Fi - li - o ||
 Sicut erat in principio et nunc et sem - per ||

Speret et copiosa ex omnibus et in secula

Is - rael in - Do - - mi - no.
 apud e - um - re - demp - ti - o.
 in - i - qui - ta - ti - bus e - jus.
 Spi - ri - tu - i Sanc - to.
 ssecu - lo - rum, A - men.

Digitized by Google

Tenor.

Alto.

Soprano.

Bass.

1. Memento Domine . . . David et omnes mansue tudinis e - jus.

| | | | | | |
|--|----------|--|---------|----------|-----|
| 2. Sicut juravit | Domino ; | votum vovit | Deo | Jacob. | 3. |
| 3. Si introiero in tabernaculum domus | meæ, | si ascendero in lectum | strati | mei. | 4. |
| 4. Si dedero somnum oculis | meis, | et palpebris meis dormi- | tati- | onem. | 5. |
| 5. Et requiem temporibus meis : donec inveniam locum | Domino ; | tabernaculum | Deo | Jacob. | 6. |
| 6. Ecce audivimus eam in E- | phrata : | invenimus eam in | campis | silvæ. | 7. |
| 7. Introibimus in tabernaculum | ejus : | adorabimus in loco ubi steterunt | pedes | ejus. | 8. |
| 8. Surge, Domine, in requiem | tuam ; | tu et arca sanctificati- | onis | tua. | 9. |
| 9. Sacerdotes tui induantur jus- | titiam : | et Sancti | tui ex- | ultent. | 10. |
| 10. Propter David servum | tuum, | non avertas faciem | Christi | tui. | 11. |
| 11. Juravit Dominus David veritatem, et non frustrabitur | eam : | de fructu ventris tui ponam super | sedem | tuam. | 12. |
| 12. Si custodierint filii tui testamentum | meum, | et testimonia mea haec, quæ do- | cebo | eos; | 13. |
| 13. Et filii eorum usque in | sæculum, | sedebunt super | sedem | tuam. | 14. |
| 14. Quoniam elegit Dominus | Sion : | elegit eam in habitati- | onem | sibi. | 15. |
| 15. Haec requies mea in sæculum | sæculi : | hic habitabo, quoniam e- | legi | eam. | 16. |
| 16. Viduam ejus benedicens bene- | dicam : | pauperes ejus satu- | rabo | panibus. | 17. |
| 17. Sacerdotes ejus induam salu- | tari : | et sancti ejus exultatione | exul- | tabunt. | 18. |
| 18. Illuc producam cornu- | David : | paravi lucernam | Christo | meo. | 19. |
| 19. Inimicos ejus induam confusi- | one : | super ipsum autem effloredit sanctifi- | catio | mea. | 20. |
| 20. Gloria Patri, &c. | | | | | |

PARCE DOMINE, FOR LENT.

103

LARGO. In unison.
Voice.

f Par-ce Dom-i - ne par - ce pop - u - lo tu - o, ne in æ - ter. - num i - rasca - ris no - - bis.

SOLO. *p*

1. Miserere - - - me - i De - us secundum magnam miseri - cor-di-am tu - - am.

| | | | | | |
|---------------------------------------|-----------|------------|--|-----------|---------------|
| 2. Et secundum multitudinem miserati- | o - num | tuarum, | dele iniqui- | ta - tem | me - am. 3. |
| 3. Amplius lave me ab iniqui- | ta - te | me - a, | et a peccato | me - o | munda me. 4. |
| 4. Quoniam iniquitatem meam ego | cog - - | nos - co, | et peccatum meum contra | me est | sem - per. 5. |
| 5. Tibi soli peccavi, et malum co- | ram te | fe - ci ; | ut justiceris in sermonibus tuis, et | cum judi- | ca - ris. 6. |
| 6. Ecce enim in iniquitatibus con- | cep - - | tus sum, | et in peccatis concepit me [vincas] | ma - ter | me - a. 7. |
| 7. Ecce enim veritatem | di - lex- | is - ti; | incerta et occulta sapientiae tuae ma- | tas - ti | mi - hi. 8. |
| 8. Asperges me hyssopo et | mun - - | da - bor: | lavabis me, et super nivem [nifes-] | de - al- | ba - bor. 9. |
| 9. Auditui meo dabis gaudium et | lse - - | titi - am: | et exultabunt osse hu- | mi - li- | a - ta. 10. |
| 10. Averte faciem tuam a pec- | ca - tis | me - is, | et omnes iniquitates | me - as | de - le. 11. |

11. Cor mundum crea in
 12. Ne projicias me a
 13. Redde mihi lætitiam salu-
 14. Docebo iniquos
 15. Libera me de sanguinibus, Deus, Deus sa-
 16. Domine, labia mea
 17. Quoniam si voluisses, sacrificium dedissem
 18. Sacrificium Deo spiritus con-
 19. Benigne fac, Domine, in bona voluntate
 20. Tunc acceptabis sacrificium justicie, obla-
 21. Gloria [tiones et]
 22. Sicut erat in principio et nunc et

me, - De - us;
 faci - e tu - a:
 ta - ris tu - i;
 vi - as tu - as;
 lu - tis messe;
 a - pe ri - es;
 tri - br ti - que;
 tu - a la - tus:
 ho - lo Sion,
 Patri et causta;
 semper Filio;
 et in sœcula

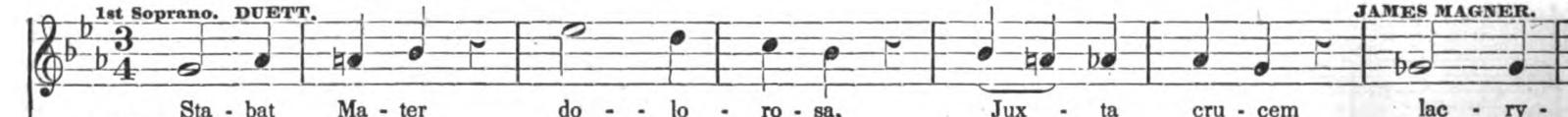
et spiritum rectum innova in vis-
 et Spiritum Sanctum tuum ne
 et spiritu principali con-
 et impii ad te
 et exultabit lingua mea jus-
 et os meum annuntiabit
 holocaustis non delec-
 cor contritum et humiliatum, Deus,
 ut ædificantur muri
 tunc imponent super altare
 et Spir- - - - - tu - um
 sœcu- - - - - tu - i
 lorum. - lorum. -

ceri-bus
 aufe - ras
 fir - ma
 con - ver-
 ten - tur. 15.
 tu - am. 16.
 tu - am. 17.
 be - ris. 18.
 spi - cies. 19.
 rusalem. 20.
 vitulos. 21.
 Sancto. 22.
 A - men.

STABAT MATER.

1st Soprano. DUETT.

JAMES MAGNER.



2d Soprano.



STABAT MATER.

105

Sta - bat ma - ter do - lo - ro - sa, Jux - ta cru - cem lac - ry - mo - sa, Dum pen - de - bat Fi - li - us.

FOR PALM SUNDAY.

G. W. LLOYD.

Allegro Assai.

Tenor.

To be sung during the blessing of the Palms.

Ho - san - na, ho - san - na, Fi - lio, Fi - lio Da - vid; ho - san - na, ho - san - na, Fi - lio, Fi - lio

f

Da - vid; be - - ne - dic - tus, be - - ne - dic - tus qui ve - - nit in no - mi - ne Do - - mi - ni.

p
organ.

f

f

O Rex Is - - ra - - el: O Rex Is - - ra - - el:

f *f* Organ.

O Rex Is - ra - - el: Ho - san - na, ho - san - na, Fi - lio, Fi - lio Da - vid; Ho - san - na, ho -

Organ.

san - na, Fi - lio, Fi - lio Da - vid; Ho - san - - na, ho - san - - na, ho - san - -

Organ.

na, Ho - san - na, Ho - san - na. Ho - san - - - - na.

pp

Organ.

Organ.

EASTER HYMN.

SOLO.

Al - le - lu - ia, Al - le - - lu - ia, Al - - - - le - lu - ia. O Fi - li - i - et

Organ.

Fi - - li - æ, Rex cœ - les - tis, Rex glo - ri - æ, Mor - te sur - rex - it ho - di - e, Al - - -

CHORUS. In unison.

Al - le - lu - ia, Al - le - lu - ia, Al - - - - le - lu - - ia.

Alto.

Tenor.

Bass.

2.

Et mane prima sabbati,
Ad ostium monumenti,
Accesserunt discipuli. Alleluia, &c.

3.

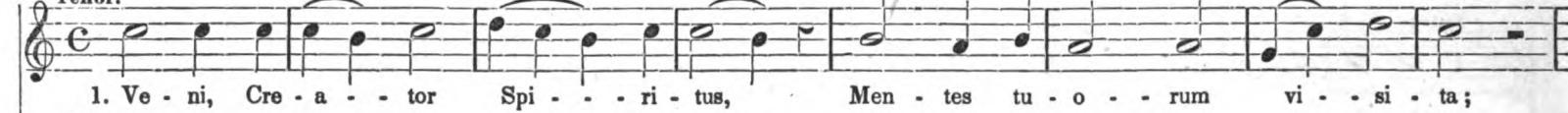
Et Maria Magdalene,
Et Jacobi et Salome,
Venerunt corpus ungere. Alleluia, &c.

4.

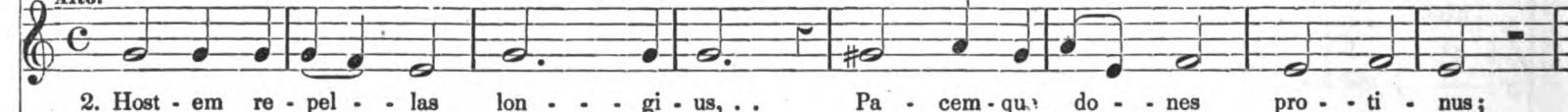
In albis sedens Angelus
Prædictit mulieribus:
In Galilæa est Dominus. Alleluia, &c.

Digitized by Google

Tenor.



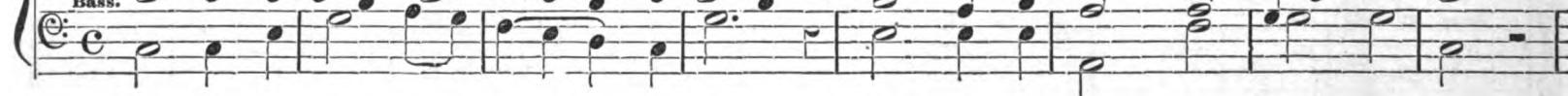
Alto.



Soprano.



Bass.



Im - ple su - per - na gra - - ti - - - a, Quæ tu cre - as - - ti pec - to - ra.

Duc - to - re sic te pre - - vi - - o, Vi - - te - mus om - ne nox - i - um.

AVE MARIS STELLA.

111

Tenor.

Gentle star of ocean, Portal of the sky!... Ever Virgin Mother Of the Lord most high!...

Alto.

Ave maris stella! Dei Mater alma, Atque semper Virgo, Felix cœli porta.

Soprano.

Bass.

O SALUTARIS.

L'ABBE ROSE.

FOR TWO SOPRANI AND BASS, OR TWO TENORI AND BASS, WITHOUT ACCOMPANIMENT.

Soprano.

1. O Salutaris Hos-ti-a, Quæ cœli pan-dis os-ti-um, Quæ cœli pan-dis
2. U-ni tri-no-que Do-mi-no, Sit sem-pi-ter-na glo-ri-a, Sit sem-pi-ter-na

Alto.

1. O Salutaris Hos-ti-a, Quæ cœli pan-dis os-ti-um, Quæ cœli pan-dis
2. U-ni tri-no-que Do-mi-no, Sit sem-pi-ter-na glo-ri-a, Sit sem-pi-ter-na

Bass.

os - - ti - um; Bel - la pre - munt hos - ti - - li - a,
 glo - - ri - a, Qui vi - - tam si - - ne ter - - mi - no Da ro - bur,
 Da ro - bur,
 No - - bis, No - - bis,
 os - - ti - um; Bel - la pre - munt hos - ti - - li - a, Bel - la pre - munt hos - ti - - li - a,
 glo - - ri - a, Qui vi - - tam si - - ne ter - - mi - no, Qui vi - - tam si - - ne ter - - mi - no
 Da ro - - bur, fer aux - i - li - um. Bel - la pre - munt hos - ti - - li - a, Da ro - - - bur,
 No - - bis do - net in pa - tri - a. Qui vi - - tam si - - ne ter - - mi - no No - - bis do -
 Da ro - - bur, fer aux - i - li - um. Bel - la pre - munt hos - ti - - li - a, Da ro - - - bur,
 No - - bis do - net in pa - tri - a. Qui vi - - tam si - - ne ter - - mi - no No - - bis do -

...ili. um. O, O, Sa - lu - ta - ris Hos - - ti - a. . . .
pa - tri - a. U . . . ni, U . ni . tri - no - que Do - - mi - no. . . .

...ili. um. O, O, Sa - lu - ta - ris Hos - - ti - a. . . .
pa - tri - a. U . . . ni, U . ni . tri - no - que Do - - mi - no. . . .

HYMNS FOR VARIOUS OCCASIONS.

"Jerusalem, my happy Home."

The words to the following Hymns are from the "LYRA CATHOLICA," and "THE YOUTH'S CATHOLIC HYMN BOOK."

SOLO.



Je - ru - sa - lem, my hap - py home, how do I sigh for thee ! When shall my ex - ile have an end ? Thy joys when
No sun, no moon, in bor-rowed light, Re-volve thine hours a - way ; The Lamb on Cal - va-ry's mountain slain Is thy
From ev - ery eye he wipes the tear, All sighs and sor - rows cease ; No more al - ter - nate hope and fear, But ev - er

CHORUS.
Tenor.

Alto.

shall I see ? } Je - ru - sa - lem, Je - ru - sa - lem, Je - ru - sa - lem, my hap - py home, How do I sigh for thee !
eter - nal day. } last - ing peace.

Soprano.



Bass.

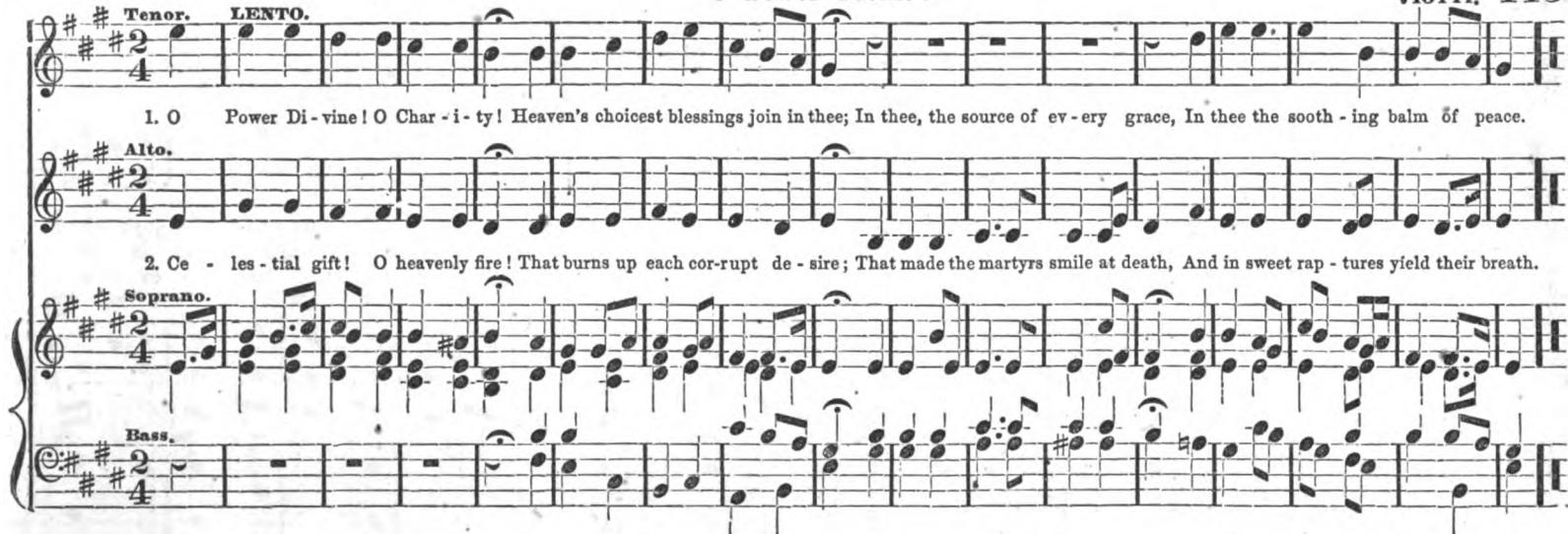


"O Power Divine!"

VIOTTI. 115

1. O Power Di - vine! O Char - i - ty! Heaven's choicest blessings join in thee; In thee, the source of ev - ery grace, In thee the sooth - ing balm of peace.

2. Ce - les - tial gift! O heavenly fire! That burns up each cor - rupt de - sire; That made the martyrs smile at death, And in sweet rap - tures yield their breath.



"O thou the Father's Image blest."

BEETHOVEN.

1. O thou the Fa - ther's Im - age blest, Who call - est forth the morn - ing

2. True Sun! - up - on our souls a - - rise, Shin - - ing in beau - ty ev - er -



ray! O thou e - ter - - - nal Light of Light, And in - - - ex - - haus - tive Fount of day!

more; And through each sense the quick *ning beam Of the e - - ter - - nal Spir - - it pour.

“Thou Loving Maker of Mankind.”

G. W. LLOYD.

1. Thou lov - ing Ma - ker of mankind, Before thy throne we pray and weep. O strengthen us with grace di-vine, Du-ly this sa - cred Lent to keep.

2. Search-er of hearts! Thou dost our ills Discern, and all our weakness know: A-gain to Thee with tears we turn; Again to us thy mer - cy show.

“The Pall of Night o’ershades the Earth”

117

G. W. LLOYD.

Tenor.

“O blest Creator of the Light”

G. W. LLOYD.

Tenor.

"O thou true life of all that live."

G. W. LLOYD.

Tenor.

1. O thou tru. life of all that live! Who dost un - - moved all mo - tion sway, Who dost the morn and

Alto.

2. Thy light up - on our eve - ning pour, - So may our souls no sun - set see; But death to us an

Soprano.

Bass.

eve - ning give, And through its chan - ges guide the day;

op - en door To an e - ter - nal morn - ing be.

"Our limbs with tranquil sleep refreshed."

G. W. LLOYD.

Tenor.

1. Our limbs with tran - quil sleep re -

Alto.

2. Thy love be first in ev - ery

Soprano.

Bass.

- freshest, Light - ly from bed we spring; Fa - ther su - preme! to us be nigh, While to thy praise we sing.

heart, Thy name on ev - - ery tongue; What - ev - er we this day [#]may do, May it in Thee be done.

FOR TRINITY SUNDAY.

HAYDN.

Tenor.

3
4

1. The fie - ry sun now rolls a - way; Blest Three in One, e - ter - nal day, Thy beams of light and love im - part To ev - ery cold, be-night - ed heart.

Alto.

3
4

2. In morn-ing and in eve - ning verse, Thy glo-ri-ous prais-es we re-hearse; May we, O God, the same ex - press Amidst thy saints in hap - pi - ness.

Soprano.

3
4

Bass.

3
4

"Now with the rising golden dawn."

G. W. LLOYD.

Tenor.

1. Now with the ris - ing gold-en dawn, Let us, the chil - dren of the day, Cast off the darkness which so long Has led our guil - ty souls a - stray.

Alto.

2. O, may the morn so pure, so clear, Its own sweet calm in us in-stil; A guileless mind, a heart sincere, Simpli - ci - ty of word and will.

Soprano.

Bass.

"Hail! O Queen of Heaven enthroned."

C. M. VON WEBER.

Tenor.

1. Hail! O Queen of Heav'n en-thron'd! Hail, by an - gels Mis-tress own'd! Root of Jes - se! Gate of morn! Whence the world's true Light was born:

Alto.

2. Glori-ous Vir - gin, joy to thee, Loveli-est whom in Heaven they see: Fair - est thou where all are fair! Plead with Christ our sins to spare.

Soprano.

Bass.

"Come, Holy Ghost, and through each heart."

G. W. LLOYD.

121

Sheet music for four voices: Tenor, Alto, Soprano, and Bass. The Tenor part is in treble clef, the Alto in bass clef, the Soprano in soprano clef, and the Bass in bass clef. The key signature is G major (two sharps). The time signature is common time (indicated by '3'). The vocal parts are arranged in two staves, with the Alto and Soprano on the top staff and the Tenor and Bass on the bottom staff. The music consists of a series of eighth and sixteenth note patterns. The lyrics are as follows:

1. Come, Ho-ly Ghost, and thro' each heart In thy full flood of glo - ry pour; Who, with the Son and Fa - ther, art One Godhead, blest for ev - er-more.

2. So shall voice, mind, and strength conspire Thy praise e - ter - nal to re-sound; So shall our hearts be set on fire, And kin - dle ev - ery heart a - round.

"Come, O Creator, Spirit blest."

G. W. LLOYD.

Sheet music for four voices: Tenor, Alto, Soprano, and Bass. The Tenor part is in treble clef, the Alto in bass clef, the Soprano in soprano clef, and the Bass in bass clef. The key signature is G major (two sharps). The time signature is common time (indicated by '3'). The vocal parts are arranged in two staves, with the Alto and Soprano on the top staff and the Tenor and Bass on the bottom staff. The music consists of a series of eighth and sixteenth note patterns. The lyrics are as follows:

1. Come, O Cre-a - tor, Spir - it blest! And in our souls take up thy rest; Come, with thy grace and heaven-ly aid, To fill the hearts which thou hast made.

2. Great Par - a - clete! to thee we cry: O high-est gift of God most high! O fount of life! O fire of love! And sweet A - nointing from a - bove!

TRANSFIGURATION OF OUR LORD.

G. W. LLOYD.

Tenor.

Alto.

Soprano.

Bass.

1. All ye who seek, in hope and love, For your dear Lord, look up a - bove! Where, traed' up -

2. Lo! on the trem - bling verge of light, A some - thing all di - vine - ly bright! Im - mor - - tal,

on the a - zure sky, Faith may a glo - rious form de - sery.

in - - fi - - nite, sub - lime! Old - er than cha - os, space, or time.

"My God, my Life, my Love."

G. W. LLOYD.

Tenor.

Alto.

Soprano.

Bass.

1. My God, my Life, my

2. My faith be - holds thee,

Words by BISHOP HUGHES.
SOLO. Allegretto.

CHRISTMAS VESPER HYMN.

G. W. LLOYD.

1. De - - part, a while, each thought of care, Be earth - ly things for -
 2. For, hark! the peal - ing cho - rus swells, De vo - tion chants the
 3. Thine, won - drous Babe of Gal - i lee! Fond theme of Da - vid's
 4. And hark! a - gain the cho - rus swells, The song is waft - ed
 5. My heart doth feel that still He's near, To meet the soul in
 6. But hark! the peal - ing cho - rus swells A - new its thrill - ing

CHORUS.
Tenor. Lento. *pp* Sostenuto.

1st & 2d Soprano.

Bass.

THE VISITATION.

125

G. W. LLOYD.

Tenor.

3
4

1. Whith-er thus, in ho - ly rap-ture, Prince-ly Maid - en, art thou bent? Why so fleet - ly art Thou speeding Up the mountain's rough as-cent.

Alto.

3
4

2. Fill'd with the e - ter - nal Godhead! Glowing with the Spir - it's flame! Love it is that bears Thee onward, And sup-ports thy ten - der frame.

Soprano. SOLO.

CHORUS.

SOLO.

CHORUS.

Bass.

C#
3
4

"Bright Mother of our Maker."

G. W. LLOYD.

Tenor.

3
4

1. Bright Mother of our Mak - er, hail! Thou Vir - gin ev - er blest; The o - cean star by which we sail, And gain the port of rest.

Alto.

3
4

2. Whilst we this A - ve thus to thee From Ga - briel's mouth rehearse, Pre - vail that peace our lot may be, And Ev - a's name re-verse.

Soprano.

3
4

Bass.

C#
3
4

"O thou pure light of souls that love."

G. W. LLOYD.

Tenor.

1. O thou pure light of souls that love, True joy of ev - ery hu - man breast, Sow - er of life's im - mor - tal

Alto.

2. What wondrous pit - y thee o'er - came, To make our guil - ty load thine own; And, sin - less, suf - fer death and

Soprano.

SOLO.

Bass.

seed, Our Ma - ker and Re - deem - er blest!

shame, For our trans-gres - sions to a - tone!

"Thou Crown of all the virgin choir."

G. W. LLOYD.

Tenor.

1. Thou Crown of all the vir - gin choir, That ho - ly

Alto.

2. En - cir - cled by thy vir - gin band, A - mid the

Soprano.

Bass.

Mo - ther's Vir - - gin Son, Who is, a - lone of wo - man - kind, Mo - ther and Vir - gin both in one!

lil - - ies thou art found; For thy pure brides, with lav - - ish hand, Scat - tering im - mor - tal gra - - ces round.

"Hail! O Queen of Heaven enthroned."

G. W. LLOYD.

Tenor.

1. Hail! O Queen of Heaven en-throned! Hail, by an - gels Mis-tress owned! Root of Jes - se! Gate of morn! Whence the world's true Light was born:

Alto.

2. Glo - rious Vir - gin, joy to thee, Love-liest whom in heaven they see: Fair - est thou where all are fair! Plead with Christ our sins to spare.

Soprano.

Bass.

"Saving Host."

G. W. LLOYD.

Tenor.



1. Sav - ing Host, we fall be - fore Thee, Trusting in our Sa - vior's word; Thee we own the Lord of glo - ry, Thee we own our sovereign Lord.

Alto.



2. From thy Fa-ther's throne de-scend - ing, Thou be - com'st our dai - ly bread; 'Midst ee - les - tial hosts at - tend-ing, With thy Flesh our souls are fed.

Soprano.



Bass.



While our e - vil foes, con - tend-ing, Threaten our e - ter - nal loss, Be with heavenly grace de-fend - ing, And pro - tect us with thy cross.



Come, Thou source of ev - ry bless-ing, Warm our hearts with love di - vine; Let thy grace, our souls pos-sess - ing, Make us be for - ev - er Thine.



"See the Paraclete descending."

129

Moderato.

Solo Soprano.

See the Par-a - clete descending, Burning with ce-

Tenor.

lestial fire ; Grace and truth, on him attending, Men with heavenly love inspire. Let us, al - le - lu - ias singing, Of - fer him our grateful lays. He, all heavenly graces bringing, Mer-i-ius ev - er - last - ing praise.

Soprano.

Alto.

pp Soli.

Al - le - - lu - ia, Al - le - - lu - ia.

Chorus. f.

Tenor & Bass.

For. *8va.*

2.

Men, in every danger fearing,
Now the greatest dangers scorn ;
Midst of torments persevering,
Show themselves in Christ new born.

Chorus. — Let us Alleluias, &c., &c.

171

3.

Source of love, our hearts inflaming
With true zeal and virtue pure,
Grant we may, in heaven reigning,
Sing thy praise forevermore.

Chorus. — Let us Alleluias, &c., &c.

"The Red Sea's Dangers now are past."

The Red Sea's dan - gers now are past; Clad in white robes, come, let us taste
 The vic - tim of this mys - - tic feast Is his own flesh; his love, the priest;
 The Lamb's most roy - al feast, ... and sing A hymn of praise to Christ our King.
 This love, which nailed him on the cross, His bod - y and blood gives to us.

3.

The posts, thus marked with sacred gore,
 The wasting angel passes o'er;
 The yielding sea divides its waves;
 Egyptians float in liquid graves.

4.

Our paschal feast and sacrifice
 Is Christ the Lamb, who for us dies :
 Christ is the pure unleavened bread,
 By which the purest minds are fed.

5.

O true celestial sacrifice !
 By thee hell's power vanquished lies,
 Relentless Death unlocks his chains,
 And life eternal man regains.

6.

The tyrant prince of hellish might
 Thus conquered, and th' infernal fight
 Thus won, victorious Christ displays
 His trophies, and to heaven conveys.

7.

That we forever may possess
 This joyful paschal happiness,
 From death of sin, O Jesus, free
 Those that are born again of thee.

8.

To God the Father, and the Son,
 Who rose from death, be homage done :
 This praise forever let's repeat
 To God the Holy Paraclete.

"Come, all Devout, Harmonious Tongues."

131

Come, all devout, harmonious tongues, Your noblest musical bring;

DUO. Soprano & Tenor.

'Tis Christ the ever-lasting God, And Christ the man, we sing.

TUTTI.

2
He from his Father's bosom sprung,
Came down to save our race;
He now returns, in triumph borne,
Back to his native place.

3
See, how the Conqueror mounts aloft,
And to his Father flies,
With scars of honor in his flesh,
And triumph in his eyes.

4
There our exalted Savior reigns,
And scatters blessings down;
With him th' Almighty Father shares
The glory of his throne.

5
Lift up your eyes, ye sons of light,
Up to the throne of grace;
See what immortal beauties shine
Around your Savior's face.

6
Come, let us join our cheerful songs
With angels round the throne;
Ten thousand thousand are their tongues;
But all their joys are one.

7
Live, glorious Lord, and reign on high;
Let every nation sing,
And angels praise, with endless joy,
Our Savior and our King.

"Gaudé Virgo."

NOVELLO.

DUETTO.

Gau - de Vir - go glo - ri - o - sa, su - per om - nes spe - ci - o - sa: Vale, O val - de de -

Gau - de Vir - go glo - ri - o - sa, su - per om - nes spe - ci - o - sa: Vale, O val - de de -

co - ra, Su - per om - nes spe - ci - o - sa, spe - ci -

co - ra, Su - - per om - nes spe - - ci - o - sa, spe - - ci -

SOLO Primo. Ad Lib.

o - sa: Vale, O valde de - co - ra, Va - le, O val - - de de - co - - ra.

o - sa:

Three times.

Ky - rie le - i - son. Chris - te

Three times.

e - - - - - le - i - son. Ky - rie le - i - son. . .

Ky - ri - e e - - - - - le - i - son. Bis.

GLORIA.

Et in ter - ra pax ho - mi - ni - bus bo - ne vo - lun - ta - tia. Lau - da - mus te. Ben - e - di - ci - mus te.

A - do - ra - mus te. Glo - ri - fi - ca - mus te. Gra - ti - as a - gi - mus ti - bi prop - ter mag - nam glo - ri - am

tu - am. Do - mi - ne De - us, Rex Cos - les - tis! De - us Pa - ter om - ni - po - tens! Do - mi - ne, Fi - li

u - ni - ge - ni - te, Je - su Chris - te! Do - mi - ne De - us! Ag - nus De - us! Fi - li - us Pa - tri - us Qui tol - lis

pec - ca - ta mun - di! mi - se - re - re no - bia. Qui tol - lis pec - ca - ta mun - di! sus - ci - pe de - pre - ca - ti - o - nem
 f p
 - nos - tram. Qui se - des ad dex - te - ram Pa - tris! mi - se - re - re no - bis. Quo - ni - am tu so - lus Sanc - tus.
 p f
 Tu so - lus Do - mi - nus. Tu so - lus al - tis - si - mus, Je - su Chris - te! Cum Sanc - to Spi - ri - tu
 in Glo - ri - a De - i Pa - tris. A - - - - - - - - - - men.

CREDO.

f
 Pa - trem om - ni - po - ten - tem, fac - to - rem con - li et ter - re, vi - si - bi - li - um om - ni - um, et in - vi - si - bi - li - um.
 p f
 Et in u - num Do - mi - num Je - sum Chris - tum, Fi - li - um De - i u - ni - ge - ni - tum. Et ex Pa - tre na - tum
 p
 en - te om - ni - a se - ou - la. De - um de De - o, Lu - men de Lu - mi - ne, De - um ve - rum de De - o ve - ra.

Ge - ni - tum non fac - tum, con - sub - stan - ti - a - lem Pa - tri, per quem om - ni - a fac - ta sunt. Qui, prop - ter nos ho - mi - nes
 et prop - ter nos - tram sa - liz - tem, de - scend - it de Cœ - - - lis. Et in - car - na - tus est de Spi - ri - tu Sanc - to
 ex Ma - ri - a Vir - gi - ne; Et Ho - mo fac - tus est Cru - ci - fix - us e - ti - am pro no - bis, sub Pon - ti - o Pi - la - to,
 pas - sus et se - pul - tus est. Et re - sur - rex - it ter - ti - a di - e, se - cun - dem scrip - tu - ras. Et as - cen - dit in
 Cœ - lum, se - det ad dex - te - ram Pa - tria. Et i - te - rum ven - tu - rus est cum glo - ri - a ju - di - ca - re vi - vos
 et mor - tu - os; cu - jus reg - ni non e - rit fi - nis. Et in Spi - ri - tum Sanc - tum, Do - mi - num et vi - vi - fi - can - tem;
 qui ex Pa - tre Fi - li - o - que pro - ce - dit. Qui cum Pa - tre et fi - li - o si - mul a - do - ra - tur, et

con - glo - ri - fi - ca - tur; qui lo - cu - tus est per Pro - phe - tas. Et u - nam, Sanc-tam, Ca - thol - i - cam, et
 A - pos - to - li - cam Ec - cle - si - am. Con - fi - te - or u - num Bap - tis - ma, in re - mis - si - o - nem pec - ca - to - rum.
 Et ex - pec - to re - sur - rec - ti - o - nem mor - tu - o - rum. Et vi - tam ven - tu - ri see - cu - li. A - - - - - men.

SANCTUS.

Sanc - - - - - tus! Sanc - - - - - tus! Sanc - - - - - tus Do - mi - nus
 De - us Sa - ba - oth. Ple - ni - sunt coe - li et ter - ra glo - ri - a tu - a. Ho - san - na in ex - cel - sis.
 Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni. Ho - san - na in ex - cel - sis.

AGNUS DEI.

Ag - nus De - i, qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis. Ag - nus De - i, qui tol - lis pec - ca - ta
 Digitized by Google



GREGORIAN MASS FOR THE DEAD.



Re - qui - em' Do - mi - ne et Lux... per - pe - tu - a lu - ce - at

e - is. Te de - cet Hym - nus 'De - us in Si - on. Et ti - bi

red - de - tur vo - tam in Je - ru - sa - lem ex - au - di o - ra - ti - o - nem me - am; ad te om - nis Ca - ro ve - ni - et

Re - qui - em' et lux... per - pe - tu - a lu - ce - at

Go on to
"Kyrie."

KYRIE

A musical score for a single melodic line. The key signature is one sharp (F#). The time signature is common time. The melody consists of eighth and sixteenth notes. The lyrics are: "Kylie - - - - ri - e e - - le - - i - son. Chris - - te e - - le - - i - son." The first and second endings are enclosed in brackets and marked "Three times." The third ending is also marked "Three times." The music is divided into measures by vertical bar lines.

A musical score for 'Kyrie' in G major. The score consists of two staves of music. The first staff begins with a treble clef, a 'G' key signature, and a common time signature. It features a continuous melody of eighth and sixteenth notes. The second staff begins with a bass clef, a 'G' key signature, and a common time signature. It also features a continuous melody of eighth and sixteenth notes. A 'Twice.' instruction is placed above the first staff. The lyrics 'Ky-rie ele-ison. Ky-rie' are written below the music.

SEQUENCE.

Repeat "Dies Irae"

A musical score for a single instrument, likely a harp or harpsichord. The score consists of a single staff with a treble clef, a key signature of one sharp, and a common time signature. The music is written in a rhythmic style using eighth and sixteenth notes. The lyrics are written below the staff, corresponding to the musical phrases. The score is on page 11 of the manuscript.

A musical score for a single voice, likely soprano, in treble clef. The key signature is one sharp (F#). The lyrics are: "mundus ju - di - ce - tur.... Ju - dex er - go eum se - de - bit quid - quid la - tet ap - pa - re - bit....". The music consists of a series of eighth and sixteenth note patterns, primarily on the G, B, and D strings.

nil in - ul - tum re - ma - ne - bit Quid sum mi - ser tunc dio - tu - rus? quem Pa - - tro - num ro - ga - tu - rus,
ff
 cum vix jus - tus sit se - ou - rus? Rex tre - men - dse ma - jes - ta - tis, qui sal - - van - - dos sal - vas gra - tis,
p
 sal - va me, fons pi - e - ta - tis. Re - cor - da - re, Je - - su Pi - e, quod sum cau - sa tu -
mf
 vi - e, ne me per - - das... il - la di - e. Ques - rens me se - - - dis - - - ti las - sus;
 re - de - mis - ti cru - cem pas - sus; tan - tus la - - - bor ... non sit cas - sus. Jus - te Ju - dex
 ul - ti - o - nis, do - num fac re - mis - si - o - - nis, an - te di - em ra - ti - o - nis....
 In - ge - - mis - - oo tan - quam re - - - us, cul - pa ru - bet vul - tus me - us:... sup - pli - can - ti


 par - ce, De - us..... Qui · Ma - ri - am ab - sol - vis - ti, Et la - tro - nem ex - au - dis - ti,
 Mi - hi... quo - que spem - de - dis - ti. Pre - ces me - non sunt dig - na, Sed tu,.. bo - nus,
 fac be - nig - ne, Ne pe - ren - ni.. cre - mer ig - ne. In - ter o - ves... lo - - eum pre - sta,
 Et ab has - dis me se - ques - tra, Sta - tu - ens... in... par - te dex - tra. Con - fu - ta - tis...
 ma - - le - die - tis, Flam - mis a - cri - bus ad - die - tis Vo - ca me... eum... be - ne - die - tis.
 O - ro.. sup - plex, et.. ac - cli - nis, Cor con - tri - tum qua - ai ci - nis,..... Ge - re
 eu - ram me - i fi - nia..... La - ery - mo - - sa di - es . il - la Qua re - sur - get ex - .

fa - vil - ia. Ju - di - can - dus ho - - - mo re - us, Hu - ic . or - go par - - - - ce
 De - us. Pi - e Je - su, Do - mi - na, do - na e - - is re - qui - em. A - - - - men.

SANCTUS.

Sanc - tus! Sanc - tus! Sanc-tus Do - mi-nus De - us Sa - ba - oth. Ple - ni sunt ore - li et ter - ra glo - ri - a tu - a.
 Ho - san - na in ex - cel - sia. Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni. Ho - san - na in ex - cel - sia.

AGNUS DEI.

Ag - nus De - - i, qui tol - lis pec - ca - ta mun - di, do - na e - is re - qui - em.
 Ag - nus De - - i, qui tol - lis pec - ca - ta mun - di, do - na e - is re - qui - em sem - pi - - ter - nam.

LIBERA.

Li - be - ra me, Do - - - - - mi - ne, de . . . mor - - te

in Di - e... il - la.... tre - men - - da... Quan - do Cœ - li mo - - ven - di sunt
 et... Ter - - - ra, Dum ve - - - - ne - ris ju - di - ca - - - - re...
 se - - - cu - lum per ig - - - nam. Tœ - mens fac - tus sum e - go et... ti - - - - me - o
 dum dis - cus - si - o ve - ne - rit at - - que ven - tu - ra... i - - ra, Quan - do Cœ - li
 mo - - - ven - di sunt et... Ter - - - ra; Di - es il - la, di - es... I - - re, ca - lam - i - ta - tis...
 et... mi - - se - - ri - - si! Di - es mag - na et... a - ma - ra, ... val - de. Dum
 ve - - - - - - - - ne - ris ju - di - ca - - - - re... se - - - cu - lum per

ig - - nem. Re - qui - em se - ter - nam do - na..... e - is, Do - mi - ne,.. et lux.

per - pe - tu - a lu - ce - at.... e - ia. Li - be - ra me, Do - - - - - mi - ne,

de.... mor - - te se - ter - - na in Di - - - il - la.... tre - - men - - da,.. Quan - do

Ce - - li mo - - - ven - di sunt et... Ter - - - fa, Dum ve - - - - - ne - ris

ju - - di - - on - - - re.... se - - - ou - lum per... ig - - - nem.

KYRIE.

SOLO.

CHORUS.

Ky - ri - e e - le - i - son. Chris - te e - le - i - son. Ky - ri - e e - - - - - le - i - son.

RESPONSES.

Pater noster.

P. Et ne nos inducas in temptationem.

P. Aporta inferi.

P. Requiescant in pace.

Sed libera nos a ma - lo. Erue, Domine, animam e - jus. A - - men.

P. Domine, exaudi orationem meam.

P. Dominus vobiscum.

P. Oremus.

Et clamor meus ad te vo - nist. Et cum spiritu tu - - o. A - men.

47a¹
84

Aene

Bookline Co., Inc.
100 Cambridge St.
Charlestown, MA 02129

DEC 29 1982

Digitized by Google

M2000.L8
The shaped chair book :
Andover-Harvard

001023371

3 2044 077 914 646

Home

Bookbinding Co., Inc.
100 Cambridge St.
Charlottesville, Va. 22902

DEC 29 1982

Digitized by Google

MS. B. 1.6
The Chapel choir book :
Andover-Harvard 0016223971

3 2044 077 914 646

Aone

Bookline Co., Inc.
100 Cambridge St.
Boston, MA 02129

DEC 29 1982

Digitized by Google

MS. B. 1.6
The Chapel choir book :
Andover-Harvard 0010223371

3 2044 077 914 646

